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James Bowman and Daniel Taylor: Countertenor extravaganza

Pamela Margles

On March 2, at Trinity-St. Paul’s Centre in Toronto, renowned British countertenor James Bowman joins Canadian Daniel Taylor for what is being justly billed a countertenor extravaganza.

Bowman is a pioneer of the flourishing early music movement and the major force in the rearguard role of the countertenor. Bowman, who is called “my living hero” by leading countertenor Andreas Scholl, has made over 180 recordings. Since his debut in 1967 in Benjamin Britten’s A Midsummer Night’s Dream he has blazing his way across opera and concert stages throughout the world. Yet Bowman hasn’t been in Toronto since a 1974 visit with the brilliant and mercurial David Munrow and his revolutionary Early Music Consort of London.

Canadian Daniel Taylor ranks with Andreas Scholl and David Daniels among the foremost countertenors of his generation. “James has been very important to me,” says Taylor, speaking by telephone from his home in Montreal, having recently returned from Taiwan, and preparing to set off for Israel. “He did so much of the leg-work establishing and popularizing this repertoire I now perform. He’s so modest, gifted and generous that I don’t know if he realizes how important he continues to be for countertenors around the world.”

Bowman has led the way for countertenors to be an essential part of the musical scene in concert and on the opera stage, says Taylor: “James always has had something to say when he’s singing. That’s what I believe singing is about. It goes beyond the music, which of course he always does beautifully.”

The finest countertenor voices like Taylor and Bowman display breathtaking agility, ravishing purity and heightened expressivity. Their technique can lend an ethereal quality to certain works, in part because they use vibrato sparingly, only for expressive purposes rather than to project the sound.

Bowman does not see the current enthusiasm for countertenors as a passing phenomenon. When I spoke to him by telephone at his home outside London, he said: “In Europe these days there are certain works that people only want to hear sung by countertenors. The days of countertenors being an oddity have gone. It’s very much a mainstream voice here now. The whole tradition here is different than in Canada.”

The recent enthusiasm for the countertenor voice is inextricably linked to the work of conductors and performers who present historically aware performances, backed up by scholars who study how the music was presented in the period and comb libraries to find long-lost treasures.

Bowman and Taylor have planned their March 2 program around Britain’s greatest composer, Henry Purcell. Bowman sees a direct link between the renewed appreciation of Purcell and the use of authentic instruments. “Purcell has only received his due in the last fifteen years, ever since people started playing proper baroque instruments. Before that no-one quite understood how to perform him. His harmonies and his curious speeds are rather odd.”

Bowman has probably recorded more Purcell than any other singer. “I love his music— he’s a wonderful composer. But the reason he was regarded as a genius by his contemporaries was because his music was so strange. Handel and Bach are much more easy to understand.”

“Purcell was sung rather too politely before. People always did his music too slowly, and didn’t give due emphasis to the word-painting. Alfred Deller started to lead the way with some very beautiful recordings. You can’t sing Purcell with overblown, operatic voices. It doesn’t need too much ornamentation, since a lot of his music is so ornamented the way he wrote it. It’s got to be sung by a very pure, straight voice like Daniel Taylor or Emma Kirkby.”

“Purcell is not a composer who springs to everybody’s lips,” says Bowman, when told how rarely Purcell is done here. “You can put a program of Purcell in England, Spain or France, but not in Germany. Even in England he attracts a very specialist audience. He’s very much a European. The French love him—I think because, although he’s quintessentially English, he’s related to Lully, Rameau, and Charpentier.”

The March 2 program will feature what Taylor calls “the countertenor duet piece,” John Blow’s monumental Ode on the Death of Mr. Henry Purcell, written when Purcell died suddenly in 1695, just 36 years old. Bowman says: “It’s a very intellectual, interior piece and demands a great deal of concentration, since it doesn’t show its heart on its sleeve.”

The text is by the great poet and playwright John Dryden, who had written the libretti for Purcell’s popular stage works King Arthur and The Fairy Queen. “It’s a very fine text. It needs to be read without the music, then listened to with the music.”

In Purcell’s time, countertenors dominated the alto range, in part because much of the music was ecclesiastical and women weren’t allowed to participate. But after Handel arrived in England in 1710, also parts started being shared between female contraltos, male countertenors, and castrati from Italy. Handel wrote for the voices he had at hand, then adapted or rewrote for later performances.

While Taylor is diplomatic about sharing roles with women, Bowman defends the appropriateness of the countertenor voice for male roles in baroque opera: “Handel certainly intended a role like Julius Caesar to be sung by the high male voice and not by a contralto, or a bass—that’s completely wrong. Handel did use the contralto voice for certain things. But they need to be sung not only at the correct pitch, but also with the right timbre of voice. You don’t want a woman’s voice if it’s plummy and wobbly. Maureen Forrester was a wonderful singer who did Handel beautifully. She’s one of the few women who really brought it off because she sounded quite masculine.”

By the 19th century there was little demand for the countertenor voice. Although today countertenors like Daniels are nonetheless singing 19th century repertoire, neither Taylor nor Bowman feels his voice is suitable.

But they both perform modern and contemporary music. Says Bowman: “There is a large hole in the countertenor repertoire from the
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OVER VIEW

by Allan Pulker

John Kruspe’s Distant Valentines

Pianist John Kruspe has been a Faculty of Music lecturer in music theory since the early 1970s. He calculates that the number of students he has taught in the past three decades now probably numbers in the thousands, and that of those a significant number must appear as performers in The WholeNote’s listings every month. In his way during this time, behind the scenes, he has been helping to shape the musical life of the city.

Each year he selects new musical illustrations showing how the great composers use the materials of music. Over time, this musical research has led to some rather interesting finds connected with composers’ love lives, and on Valentine’s Day Krouspe, with singers Michèle Bogdanowicz and Darryl Edwards and violinist, Etsuko Kimura, will calculate that the number of Grandes Adagios from the early three decades now probably numbers in the thousands, and that of those a significant number must appear as performers in The WholeNote’s listings every month. In his way during this time, behind the scenes, he has been helping to shape the musical life of the city.

That he has taught in the past three decades now probably numbers in the thousands, and that of those a significant number must appear as performers in The WholeNote’s listings every month. In his way during this time, behind the scenes, he has been helping to shape the musical life of the city.

Expect his concert to be a celebration not only of the patron saint of romantic love but also of the intelligence, wit and erudition that have informed Krouspe’s teaching and inspired his many students over the years.

SRUL IRVING GLICK

Srul Irving Glick, a composer with commissions for groups such as the Elmer Iseler Singers, the Toronto Mendelssohn Choir and the Toronto International Choral Festival is also music director at Beth Tikvah Synagogue, a position he has held since 1969.

Last season Glick and Julia Iacono, music director at neighbouring Blessed Trinity Church, worked together on a concert at Beth Tikvah. This season they decided on a full-fledged collaboration with the aim of raising funds for a worthy cause, the James Birrell Fund for Neuroblastoma. (Glick is a friend of conductor, Sid Birrell, whose son James died recently after a four-year fight with the disease.)

The February 17 concert will include two of Glick’s works, Psalm Elegy, written for his deceased friend and fellow choral musician, Elmer Iseler, and The Hour Has Come.

Andrew AGER

Like Srul Irving Glick, Andrew Ager, currently composer-in-residence at Timothy Eaton Church, has worked, as music director and as composer, primarily in a worship-centred context. But he too has had opportunities to write and perform secular music, such as his Northern Suite for the Hannaford Street Silver Band and Sonnet 105, recently recorded by the Exultate Singers.

Ellis Portal, a song cycle by Ager for two voices, clarinet and string quartet, will be performed on February 12 by the Talisker Players in their concert “The City is of Night”. And his Five Songs by James Joyce will be performed on Feb 16 in a recital at Holy Trinity Church.

The Talisker Players were originally formed as an “expandable string quartet” to fill a niche for an ensemble to accompany choirs. They have become an artistic entity in their own right, commissioning new works and giving performances like the February 12 event. At the same time they have been performing with mandarin as a standing ensemble available for choirs; they will join the Bell’ Arte Singers for their concert on March 2 and the Toronto Classical Singers for their concert on March 3.

VOCAL RECITALS

Vocal recitals are plentiful, beginning with baritone, Wolfgang Holzmair on Feb 3 and ending with the Aldeburgh Connection on March 3. In between look for Jean Stilwell on Feb 6, Aldeburgh’s Britten recital on Feb 8, Jennie Such, who is also performing with Opera Ontario this month, on Feb 14, Barbara Bonney and Measha Brueggergosman both on Feb 24, and several others. There will also be several in-concert operas: Opera in Concert will present Verdi’s Nabucco, Feb 3, Song Circle will present act one of Wagner’s Die Walküre at the Arts and Letters Club Feb 10; and Feb 13 Opera Anonymous will present Britten’s The Rape of Lucretia.

CHAMBER MUSIC

There are at least thirty chamber music concerts this month, so a careful reading of the listings will be generously rewarded. - Two quartets: the young American Avalon String
INTERESTING DEVELOPMENTS

- Music Series at the ROM
  The Royal Ontario Museum has a series of five Saturday afternoon concerts listed in this issue of the WholeNote, including performances by the True North Brass, the Sine Nomine Ensemble, the Nathaniel Dett Chorale, and Tafelmusik.
- York University
  There is some interesting programming this month at York University, reflecting the improvisational and ethnomusical orientation of the music programs there. For instance, world music ensembles, mrdangam virtuoso, Trichy Sankaran with family and friend and Bill Westcott's piano wizardry are all worth the trek up to York.
- Catherine Manoukian
  I was fortunate to hear Catherine Manoukian with the Toronto Sinfonietta a year or so ago. What made it memorable was her spirit of collaboration with conductor, Matthew Jaskiewicz and the orchestra, which engaged the audience as active listeners. On Feb 21 she makes her Music Toronto début with a program that includes Beethoven's “Kreutzer” Sonata. This, like Naida Cole's Music Toronto recital on January 22, is a good example of how Music Toronto really gets behind promising young local artists early in their careers. Two days later Ms. Manoukian will perform the Mendelssohn e minor Concerto in Port Hope with the La Jeunesse Orchestra.

PATTERNS

An astonishing number of orchestras is presenting concerts, either with music by Russian composers as the theme or with a significant number of Russian works on the programs: the Royal Conservatory Orchestra on Feb 1 and 3, the Scarborough Philharmonic on Feb 2 and March 2, the Concertgebouw Orchestra and the Oakville Symphony Orchestra on Feb 9, the Mississauga Youth Orchestra and Kitchener-Waterloo Youth Symphony Orchestra on Feb 10, the Toronto Philharmonia on Feb 14, Symphony Hamilton on Feb 16, Orchestra Toronto on Feb 17, the North York Concert Orchestra and the TSO on Feb 20.

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EARLY MUSIC
by Frank Nakashima

For early birds, Peter Tiefenbach brings his story-telling skills to the next Toronto Consort program (Feb 1 & 2). **Land's of Ice and Fire** offers Scandinavian tales and yarns accompanied by early music of Norway, Sweden, Finland and Iceland.

Feb 8, I Furore Baroque Ensemble is joined by world-renowned virtuoso violinist Mayumi Sekiya in *La Giovannina*, a concert of works of the Italian masters.

**Toronto Early Music Centre** presents “Musically Speaking,” a free, one-hour, enlightening program of historical performance at the Church of the Holy Trinity on the second Sunday of each month. Next in the series is *Paris: The "Out-of-Court" Settlement* (Feb 10) which features the music of Blaves, Philidor and Leclair, performed by Duo L'Intemporel (Mylene Guyart, baroque flute, and David Sandall, harpsichord). The program title pun: after the death of Louis XIV, the most important music-making began to take place in Paris, outside of the courts of Versailles.

**Academy Concert Series** presents *Music of a Heroic Age* on Feb 16 – works by Beethoven & other early Romantic music on historical instruments. The featured ensemble, Trio Con Brio, includes Christina Mahler, cello; Nicolai Tanasov, clarinet; and Glenn Hodgins, piano.

Les Boréades de Montréal, period instrument ensemble plays works by Haydn, Mozart, Sporer and Vanhal (February 21). Francis Colpron, recorder; Hélène Poulette, violon & viola; Olivier Braud, viola; Susie Napper, baroque cello; David Sinclair, double bass.

**Richard Binney-Smith** directs the Te Deum Singers, with soprano Beverly Leslie, in a concert of sacred and secular music (Feb 22) illustrating the versatility of several (mostly English) composers – such as Orlando Gibbons, William Byrd, and Thomas Morley. Mr. Binney-Smith also contributes a composition of his own, and includes a few by Healey Willan.

**The Glory of Mozart** is a program of sacred choral gems (Feb 21-24), featuring the Tafelmusik Chamber Choir and Orchestra under the direction of guest director Sigiswald Kuijken. You'll have a chance to hear Haydn's *Symphony No. 26* "Lamentatione" and a treasury of Mozart's choral masterworks. Visit their website: www.tafelmusik.org

One of several masses based on the well-known (in the 15th century) tune "L'homme armé," composed by Jacob Obrecht (c.1450-1505) will be sung by the Exultate Chamber Singers, English Cornett and Sackbut Ensemble, and the Aradia Ensemble, and the English Cornett and Sackbut Ensemble. More on that one next isue!

**March 2** is even tougher with four stellar concerts available. Baroque Music Beside the Grange presents *Music of Restoration London* featuring especially wonderful music by Purcell, Matteis, Finger, Eccles & Boyce. Carolyn Sinclair, soprano; Julie Baumgartner, violin; Colin Savage, cello, are featured.

**Music for the Merry Monarch** features Musicians in Ordinary – soprano Hallie Fishel and tenor John Edwards entertaining the merry monarch, Charles II, with music by Purcell, Blow, Draught, Locke and others assisted by baroque violinists Christopher Verrette and Linda Melsted.

**Tafelmusik Baroque Orchestra** adds a reprise one of their series concerts, *The Genius of Bach*, at the Toronto Centre for the Arts. Charlotte Nediger, Hank Knox, Régine Poirier, and Olivier Fortin are featured harpsichordists. And, to complete the March 2 madness, *Innermusica* presents A Countertenor Extravaganza with Daniel Taylor and James Bowman, together with period instrument ensemble *The Theatre Of Early Music* (founded by Taylor), making its Toronto debut. (See our cover story on page 8. And for more information visit www.innermusica.com).

**Moving on,** the second in the Arbor Oak Trio's "Great Composer" series (March 6) highlights the music of François Couperin, performed by Michele DeBoer and Gabrielle MacLauchlin (sopranos), Larry Beckwith (violin), Felicity Deak (cello), and Stephanie Murtin (harpsichord). Website: www.arboroak.com

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.

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Come join us for a Musical Banquet
The Toronto Choral Society
is presenting
Alexander’s Feast
by
G. F. Handel

If you were inspired listening to Handel’s Messiah over the holidays, why not become a part of the experience?

The Toronto Choral Society is a non-auditioned community choir that rehearses every Wednesday evening at Eastminster United Church on the Danforth (near Chester).

The choir, under the musical guidance of conductor Geoffrey Butler and accompanist William O’Meara offers training in music theory and choral technique, in a safe, friendly environment.

Come share in the joy of making music with the Toronto Choral Society and experience the

For more information, visit our website at www.torontochoralsociety.org or phone 416 410-3509.
CHORAL SCENE
by Larry Beckwith

February brings two exceptionally distinguished visiting ensembles to Toronto. As well, several of the city's best choirs are in concert this month with fascinating programs.

At the beginning of the month, the TSO gives two performances (March 2 and 3) with guest conductor Helmut Rilling, of Joseph Haydn's choral masterpiece "Creation". The lucky choirs chosen for these concerts are the Elmer Iseler Singers and the University of Toronto's MacMillan Singers. Rilling, a notoriously fastidious choral conductor with a profound sense of style, is an infrequent visitor to our city. These promise to be memorable performances indeed.

The programmers at the Living Arts Centre in Mississauga have a keen eye for nabbing significant touring artists. This is the case with a rare Toronto performance by the legendary all-male South African group Ladysmith Black Mambazo. Formed in the 1950s by Joseph Shabalala, the group's inspirational ensemble singing was brought to international prominence in Paul Simon's landmark "Graceland" album in the early 1980s. LBM was invited by Nelson Mandela to accompany him to Oslo in 1993 for the presentation of the Nobel Peace Prize to Mandela and F.W. de Klerk, and an award-winning documentary on LBM titled "On Tip Toe: Gentle Steps To Freedom" was recently released. For a stirring and unforgettable evening, head out to the Living Arts Centre Feb 12.

And still on the subject of visitors, Doreen Rao's outstanding University of Toronto Women's Chorus "celebrate in high voice" with the visiting Syracuse University Women's Chorus Feb 15.

My admiration for conductor Ivars Taurins & his Tafelmusik Chamber Choir often comes through in this column, and I don't apologize! Toronto concert-goers have come to expect a very high level of performance from this choir and they seldom disappoint. This month they begin a run of performances of the music of Mozart Feb 21 with guest conductor Sigiswald Kuijken. A member of the the Belgian Kuijken family, pioneers in the field of Baroque performance practice, Sigiswald is a brilliant violinist and conductor of the oft-recorded La Petite Bande baroque orchestra.

The Toronto Mendelssohn Choir perform classical choral repertoire on the same weekend, with Neil Edison leading his choir in the C Minor Mass of Mozart and Haydn's Lord Nelson Mass. The soloist roster is led by soprano Meredith Hall and tenor John Tessier, and broadcaster Rick Phillips leads the pre-concert chat.

Three concerts at the end of the month provide some of the most exciting choral music to hit Toronto this season. On Feb 26, the Amadeus Choir, under guest conductor Bramwell Tovey, perform Tovey's Requiem, Henry Kucharzyk's "Corral" and a piece titled "Jubilate" by the hot English composer/conductor/former King's Singer/honorary Canadian Bob Chilcott.

Also on Feb 26, Soundstreams presents the first of two concerts featuring the world-renowned Estonian Chamber Choir under Tonu Kaljuste's direction. The main work on the program is Rachmaninoff's "All Night Vespers", but an intriguing part of the evening is a performance of Estonian composer Veljo Tormis' "Litany to Thunder". I read a colourful review of this piece by an online music critic, Raymond Tuttle, who says "Litany to Thunder ... for tenor, bass, male choir, and bass drum (is) essentially a shamanistic rain-dance, and the effect of the pleading, shouting, keening choir and the massive drum is so powerful that I would want to bring a raincoat to even an indoor performance."

The following evening, the Estonian Choir "encounters" the Elmer Iseler Singers in a marvelous program that includes the Swiss composer Frank Martin's "Mass for Double Choir" and a new piece by one of Canada's leading composers James Rolfe, entitled "O that you would kiss me". (The program also features Arvo Part's music, and I have to admit that I always come out of Part performances with three words on my mind: "life's too short". Maybe this is the performance that will open my eyes.)

John Ford
The Canadian choral community lost a real friend on New Year's Day with the passing of John Ford. Ford was a lifelong Torontonian, from his graduation from Scarborough Collegiate in 1952, through a career devoted to instilling in young musicians a love and discipline for choral singing. He led a busy life as a school teacher for over 20 years at Riverdale Collegiate. He was a choral conductor, instrumental in shaping The Oriana Singers, a women's choir founded in 1977.

Even if he was a church organist, active at Eglington United Church from 1981-1999. Ford also served on several choral and music education boards both locally and nationally.

As always, I can be reached at dunnbeckwith@sympatico.ca

John Ford

The Canadian Singers are looking for a BASS

This dynamic group of eight vocalists performs a fascinating repertoire of Canadian music, ranging from Lightfoot to Willan.

We're looking for a singer who reads, looks good, has stage presence, and would commit to an exciting future with a closely knit group that proudly waves the flag for Canadian music.

If this sounds like you, check out our website at www.the canadiansingers.com and/or call Music Director Harvey Patterson at 416-239-5821.

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VITAL SIGNS

Amidst the number crunching and national debates over the future and relevance of today's symphony orchestra, new music aficionados will appreciate that the coming month is one of the most interesting in recent memory, containing 6 different orchestral programs.

The first of these (Esprit Orchestra Wed Feb 6, 8pm with 7:15 pre-concert talk at the Jane Mallett Theatre), begins with the concert premiere of Toothpaste, a five-minute comedic opera with music by Alexina Louie (see www.ToothpasteTV.com). A highlight of the evening will be a special tribute to Mary Morrison and Harry Freedman. Morrison’s unparalleled work in Canadian vocal music and Freedman’s long association with Esprit, and his deep friendship with Harry Somers will be reflected in the performance of his “Graphic 9”.

Also featured is John Rea’s Alma & Oskar, a recent orchestration (for soprano, baritone and orchestra) of his 1994 soprano-and-piano work of the same name. Set on the eve of World War I, this melodrama (from beyond the grave) is a musical account of the love story between Alma Schindler-Mahler and the visual artist and early Expressionist Oskar Kokoschka, as told in the biography (1988) of Alma written by Françoise Giraud. This fine work shows the consistent layering of meaningful musical, literary and artistic references that inform Rea’s music. It deals with memory and misunderstanding between the two characters, and makes reference to the fruit of their love, the great painting entitled Windsbraut (the Bride of the Wind).

Consistently excellent soprano Barbara Hannigan will be featured throughout the concert, including her role in the film version of Toothpaste.

Feb 13, the TSO will play its first of three concerts this month containing new work. In addition to Leopold Mozart’s 1767 concerto for alto trombone (the first concerto written for trombone and orchestra), world-renowned trombone virtuoso Christian Lindberg will perform Italian master Luciano Berio’s 22-minute piece titled SOLO.

Berio and Lindberg first discussed the prospect of a piece for trombone and orchestra as early as 1985, the initial idea being an orchestration of his famous Sequenza V. However, when it came time to begin work, Berio felt the need to write a longer, more substantial piece. Composer and performer worked closely together in Salzburg through the summer of 1999, where Berio had also written the acting role of “Abulafia” in his opera “Chronaca del Luogo” specifically for Christian Lindberg. Berio has recomposed and revised the piece 8 times, completing this definitive version in September 2000.

Feb 23, at 1:30 & 3:30 (note weekend start time), is when the TSO will perform Barbara Croall’s “Caribou Song,” based on a story by Tomson Highway, at an all-ages concert. The composer was attracted by descriptions of the northern tundra landscape, as well as the characters, especially the caribou, a central and spiritually significant figure in Highway’s work. Croall worked together with Anishnaabe actor and writer Sandra Laronde, bringing the story to life with music and choreographed movement and dance.

“Caribou Song” is about one northern Cree family’s relationship to the caribou within the habitat and way of life that they share. It reflects Tomson Highway’s childhood and what he remembers as a magical time of joy, love and deep spiritual connection to his Cree roots. Croall writes: “Tomson’s story ... embodies the specifically indigenous value that there is no hierarchy between humans and animals, or other parts of nature which people might like to think they have ‘explored’ or ‘conquered’. Indeed, we are humbled by the natural world around us, of which we are a part, dependent upon, and without which we won’t survive. It is my hope that with the presentation of this work, this value may be understood and shared.”

Also from the TSO (Feb 27, 8pm) will be the Canadian premiere of HK Gruber’s “Aerial” (Concerto for Trumpet & Orchestra).
Linda Catlin Smith interviewed by Paul Steenhuisen

Composer Linda Catlin Smith has been an active contributor in Toronto’s new music scene since her arrival in Toronto in 1981. While developing a consistent oeuvre of pieces for diverse, sometimes unusual instrumentations, she has also explored music as concert presenter, Artistic Director of Arranmusic, and as a member of the collaborative, multidisciplinary URGE ensemble. Whenever I speak with her, I leave thinking about topics I hadn’t considered before, or having to reconsider an issue.

With the release of her new CD Memory Forms, (reviewed in the December WholeNote) I was compelled to attempt a more formal discussion, and glean some ideas to pass on and ponder.

STEEHUISSEN: Scanning your CD, the titles of your pieces are very evocative. What is your intention when you name a piece?

SMITH: It’s usually just a name — you have to call it something. It’s not really a huge clue, or mapping on of meaning, but the words are usually something that can resonate with the “tenor” of the piece in some way. Three of the pieces have titles that I borrowed from within novels by the American writer, Cormac McCarthy. The titles just jumped out while I was reading those books at the time I was composing the music (Among the tarrying stars, Through the low hills, and with their shadows long). The three pieces have similar instrumentations, and something similar going on — perhaps tone. In fact, all the pieces have this aspect of tone, or what I might even call “mood”, and are circumscribed within that mood, never venturing out. They are very interior.

STEEHUISSEN: What is the tone of the pieces?

SMITH: I think that’s tricky, because then you’re getting into adjectives. I find trying to describe music in words somewhat troubling. When I’m working, I’m finding a soundworld or an atmosphere that is compelling to me, one that draws me in, and keeps drawing me in. If there’s a sensibility at work there, I’m not manipulating it, but rather observing it, staying within it. That’s why there is a palette that one could refer to as a tone, a mood, or a sensibility. In the realm of painting, you might have a kind of glow that you try to set up with what you’re doing, and you take it right to the edges. …

STEEHUISSEN: Glowing suggests emanating from or off something else … like the music is beside the figure.

SMITH: I’m looking for is always something beyond what I actually know about. So when I’m working, I’m observing, and extending. Often, I write material and then strip some of it back, or take some of it away. Each piece is how I understand the instrumental possibilities at that time, and how I extend my thinking. It’s my way of creating continuity. This idea of glow, which just came up in this conversation, is something that comes out of the sounds I’m working with — it’s the “something else” that happens beyond gesture, melody and harmony.

STEEHUISSEN: You often mention painters. Who has influenced you, and how?

SMITH: Painters who do “still life”, such as Giorgio Morandi, and my friend Nancy Kemhry (whose painting is on the cover of the CD), also Chardin. More recently I’ve become interested in the paintings of Mary Hiester Reid. It’s the way they use light around the objects, the shadows and the background — it’s quite mysterious. I like the quality of sombre thought in this genre of painting. They’re not action paintings, and they’re not fully abstract either. I look at a lot of abstraction also, by painters like Agnes Martin, Mark Rothko, and Cy Twombly. What I get from painting is things to do with form, texture, layering, and transparency. Looking at painting is a kind of sustenance, just like listening to certain kinds of music — it’s something I take into myself. Nature does the same thing for me. I like observing the small details.

STEEHUISSEN: What music draws you in?

SMITH: For a long time I was drawn to music of the Baroque era, people like Lully, Rameau, and Couperin, because of the transpar-ency in the sound, and the emotional restraint. I’ve also been pretty fascinated by French music at the end of the 14th Century, composers such as Palestrina and the music of the Ars subtilissima. What I like about it is the kind of weave of the music. The music is quite continuous, and in its own way, complex. I like the sense of non-directedness. It’s not about big moments — I’m not interested in big moments, I’m interested in being within an experience, staying with it for a while.

I like when a composer or artist of any kind gets really caught up in something. The deeper someone goes with something, sticking with it, I want to go with them, with their concentration. I’ve been trying to look for a deeper concentration in what I’m doing. I want to go with something for a long time, in music and in life experiences. That’s why I like the beautiful, slow films, like those of Tarkovsky — things that unfold.

STEEHUISSEN: You said that you’re not into big moments. Does what you’re seeking necessarily have to exclude them?

SMITH: There’s drama, and there’s drama. The drama inherent in what I do is more of an interior sort. I’m interested in internal drama, where the changes that happen feel big within that context, but aren’t, in the larger context of high drama, or high contrast. It’s not about making important statements.

STEEHUISSEN: Important statements in what sense?

SMITH: In terms of a big sense of arrival, of having said something of major importance to the world. I don’t think of art in that way. I think of it as an intimate engagement with material.

STEEHUISSEN: How do you attain your aesthetic goals?

SMITH: It’s not a question I ask myself while writing. I’m not using those terms. I often think of LaMonte Young saying “draw a line and follow it”. I’m kind of following the material, investigating it, seriously questioning it all the time, but never with a sense of a large solution that resolves everything. It’s more experiential than that. I want to make something that keeps me involved or interested in it, and at the same time maintains its own sense of “necessity-ness”, without losing focus. It’s like being suspended in a certain place, for a while.

STEEHUISSEN: Technically, how do you maintain that sense of suspension?

SMITH: I have to listen so deeply while I’m working, questioning all the while. When I get to a point where I seem to make a rhetorical choice, I try to avoid it, because then it’s talking about music, and is no longer the experience of the music.

STEEHUISSEN: Lately, every time we talk, the word “melody” comes up.

SMITH: Christian Wolff said that in the end, everything is melody. I’ve become more melodic, and part of the reason for that is pleasure. There is great pleasure in sound, and for me, part of it is melody, which might move in ways one wouldn’t expect. The way I use melody is quite simple, only using a couple of different notes, which may be the Continued on page 44
Esprit returns to orchestral action March 1 and 2, with a weekend festival of composers from Canada and the Netherlands. Films, concerts, and discussions will include the work of Brian Current, José Evangelista, David Lammers, David Drumm, Yunais Kiriakides, Esther Eva Darnen, Laurie Radford, Paul Frehner, Geof Holbrook, Chris Paul Harman, Paul Steenhuisen, and Ron Ford.

Music Speaks is an outreach initiative of New Music Concerts that provides opportunity to get “up close and personal” with some of Canada’s finest musicians, in informal, non-traditional settings such as art galleries and community centres. Two “Music Speaks” concerts take place in February. Sunday Feb 10 (4 pm MacLaren Art Centre, 37 Mulcaster St., Barrie), accordionist Joseph Macerollo; and Saturday Feb 16 (1:30, Auditorium, University Settlement Music and Arts School, 23 Grange Rd.) cellist David Hetherington, with a youth-oriented introduction to contemporary solo repertoire.

AFRICAN ODYSSEY
Celebrating African Heritage Month, and as part of the Diversity Project, Ensemble-Noir will present an ambitious cycle of concerts and discussions over a four-day period. On Feb 25 at the Music Gallery, Liberian-born lyric soprano, Dawn Padmore and pianist Stephen Clarke perform African art songs and spirituals from the African Diaspora. Feb 26, at the U of T Faculty there will be a free seminar by South African born composer/pianist Michael Blake (http://www.hardiermusic.com/Blake.htm). On the 27th at 8 pm (Music Gallery), pianist Jill Richards performs music by African composers who gave birth to “African Pianism.” And the celebration concludes on the 28th, with African Odyssey, a musical journey through Africa with guest artists Jill Richards & Michael Blake performing music for two pianos. Hear the infectious rhythms and melodies that invoke the sights and sounds of a vast, ancient continent. Don’t miss the pre-concert discussion on the subject of postcolonial, post-apartheid new art music in Africa. Visit www.ensemble-noir.org/concerts.shtml for information.

**JAZZ NOTES**

*by Jim Galloway*

Feeling the Winter blues? Well, February may not be a month for big name concerts, but there is lots of activity in clubs and smaller concert venues, demonstrating yet again how lively that scene is. Among concerts that catch the eye (and doubtless the ear), are a couple at the Glenn Gould Studio where, Feb 16, OnStage Studio Jazz showcases vocalist Jeri Brown, Ken Werner, piano and Don Thompson, bass & vibraphone, and Feb 23 the Renee Rosnes Quartet are featured. Also of note, Feb 4 at 8pm, JazzFM91 and host Ted O’Reilly present Quinsin Nachoff at the Ontario Science Centre Auditorium. And Lee Pui-Ming will challenge the boundaries Feb 23 at the Music Gallery (St. George-the-Martyr Church). While for fans of trad jazz, the big event is another in the series of concerts presented by the Classic Jazz Society at the

**east and further east (and closer to home)**

Sunday March 3, 2002 * 8:00 pm du Maurier Theatre Centre, Harbourfront an evening with the Evergreen Club Gamelan and German composer Dieter Mack Dieter Mack Angin** for wind orchestra Wantilan** for flute & percussion Crosscurrents* for gamelan Linda C. Smith A Light Snow for gamelan Michael Oesterle all the green around you* for violin, brass ensemble and gamelan featuring Mark Fewer *World premiere/**Canadian premiere

Admission $20/$10
Introduction @ 7:15 pm
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**New Music Concerts**

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JAZZ PROFILE: STEVE KOVEN

By Wally Wood

Looking for the word? Cooled. Maybe. Tuned? For sure. Ready to break out?

In a word, Toronto pianist Steve Koven is hard to nail down. On and off a piano stool he is hard to contain. Relatively small, at 5'7", he is all over the piano, up and down the 88 keys, fingers flying, elbows, what? Akin to, sliding up the keys and down the keys, effecting excitement, making music. Making jazz. He plays standards, with a twist, and his own compositions; everything with verve.

Koven has just announced the first Toronto Jazz in Concert, to be held at the Helen Gardner Phelan Playhouse, in Toronto, Saturday, Feb 23, 2002. Two trio will perform: the Steve Koven Trio, with Rob Clutton, bass, Anthony Michelli, drums, and Koven; and Swing Street (Ron Davis, piano, Tony Qarrington, guitar, and Koven.

The Helen Gardner Phelan Playhouse is at 29A St. George Street, on the University of Toronto Campus. As well, Koven has just returned from a gig as Master of Ceremonies, and performer, at the Barbados Jazz Festival in Bridgetown, January 1998, to open the Barbados Jazz Festival in 2002.

Steve and Katrina met while they were studying music at Toronto's York University. They each have a Bachelor of Fine Arts degree from York. Steve has explored music in a rock band, played the organ, was exposed to jazz, saxophone, boogie woogie, blues, standards and studied improvisation; he has been rapt with 'drone' music, and slipped into the mysteries of Indian music. He continues to develop.

"Influences? He mentions the names of pianists Thelonious Monks, Oscar Peterson, Ahmad Jamal and Keith Jarrett. Self-evident, Koven says, playing music is his life, but one's music changes with the way one's life changes, from within and without.

Composing music, Koven, too, grows, changes. He has produced three CDs: the first, Live at The Senator, was composed mostly of 'standards', although there was one song that was original, Rudy's Playhouse, named after his cat. The second CD, called Scopethor, was again a mix of standards with original composed The Vest. The third CD, Not by the Elbows (after a plea from his nephew C.J.), was about 60 percent original music, recorded at Toronto's Montreal Bistro. Composing or playing, Koven says he is learning "to keep it simple; that less is more."

Steve Koven continues to spread the "word", his word of course being music. He has toured Canada, played in the United States, and appeared in the Bahamas and Barbados, was part of the Jazz Festival, in the Channel Islands, and 2000, and was on a jazz tour of England last year. Koven has played at the Crown Plaza Hotel in Toronto and is a familiar jazz name in metropolitan Toronto. He heads the trio, now comprised of Rob Clutton and Anthony Michelli. Koven is an exciting performer, with a distinct style, and frequently carries an audience on an adrenaline rush. It's a great way to go.

Jazz Notes

CONTINUED FROM PAGE 17

Estonian House Hall on Broadview. Feb 1 and 2 they will present Phil Maisons' New Orleans All-Stars, one of England's leading traditional jazz bands, (see concert listings). The band, along with vocalist Christine Tyrrell, is one of the most popular on the international traditional jazz scene. Toes will tap!

Also noteworthy, The National Jazz Awards 2002, formerly the Jazz Report Awards, will take place at 7pm Feb 24, 2002 at the Randolph Academy of the Performing Arts (Old Bathurst Theatre) 736 Bathurst Street. The evening's entertainment includes Joanne Brackeen, Jane Burnett, D.D. Jackson, Michael Occhipinti, Donal Senzela, Club Dago Sextet and Tenor Madness. The Awards honour artists in 25 different categories; CBC Radio 2 night "After Hours" hosted by Ross Porter, will broadcast the awards between 8 and 10 the same evening. Tickets are $35 per person. Call 416-533-2813 or go online at nationaljazzawards.com

Not exactly jazz, but let that pass, Feb 15-17 the Fourth Annual Newmarket Folk and Blues Festival will liven things up. Check it out on their website at www.geocities.com/folkandblues/cornettoffee.html, Tickets: The Corner Coffee House, 234 Main Stree, Newmarket (905) 398-8599. Headliners are Mack Fielding (15th), Marie Lynn Hammond (16th) and Eve Goldberg (17th).

Meanwhile, as our listings show, things are hopping as usual in the clubs, with mainly local talent, notable exceptions being the Joanne Brackeen Trio with Terry Clarke and Don Thompson at the Montreal Bistro and Vancouver based Campbell Ryga at The Top O' the Senator. The Rex, consistent and popular as ever, has more musicians on stage through the month than any other club I know of, the intimacy of Rhodes makes it the right spot for duos and trios; and Kirk MacDonald is making sparks fly at The Rockit.

And, of course "My Funny Valentine" will be played and sung to death just about everywhere on the 14th! Be there.

JAZZ LICITINGS

a. CONCERT LISTINGS

The following concerts, noted briefly here, can all be found in detail in our comprehensive listings starting on page 24

Feb 01:02 Classic Jazz Society
Feb 01 7:30: York U Dept of Music.

Feb 07:10 Improv Society
Feb 07:12 RCM Community School
Feb 07:17 RCM Jazz Ensemble
Feb 07:18 Improv Jam
Feb 07:23 Sound of Toronto Jazz
Feb 08:03 U of T Faculty of Music
Feb 08:05 RCM Jazz Ensemble
Feb 08:06 Small Jazz Groups
Feb 08:10 Visual and Performing Arts
Feb 08:15 John Arpin, ragtime piano
Feb 08:17 York Jazz Ensemble
Feb 08:20 Chris Church Deer Park
Feb 08:25 Jazz Vespers, Mike Murley, saxophone
Feb 08:30 U of T Faculty of Music
Feb 08:30 Small Jazz Ensembles
Feb 14:00 Music Gallery
Feb 14:05 Musical Moment + Perfectly Parrot
Feb 14:10 Studio Jazz, Jeri Brown, Ken Werner, Don Thompson
Feb 14:30 Studio Jazz, Renne Rosen Quartet
Feb 14:30 Music Gallery
Feb 14:35 Lee Pui-Ming Quartet
Feb 22:00 Jazz Notes
Feb 23:10 Jazz Notes
Feb 23:30 Living Arts Centre; Casual Jazz
Feb 24:30 Chris Church Deer Park
Feb 24:40 Jazz Vespers, Chase Samborn, trumpet
Feb 27:12:30 Jazz Notes
Feb 27:12:30 Jazz Notes
Feb 27:30 Jazz Notes
b. Further Affield
Feb 04:20 Wally Wood
Feb 10:00 John Tunk, Bernie Sominsky, Duncan Hopkins
Feb 17:20 Janiiesse, George Keller, Kevin Dampsey
Feb 22:30 Lynn McDonald Presents: Black History Month @ Art Alpine & Kollage
Feb 24:30 Roger Smith Delta
Mar 03:00 Doug Watson trio

C. JAZZ-CLUBS

Ben Wicks Restaurant and Pub, 424 Parliament Stree. (9to 12 pm) 416-861-0452
Feb 02: Jazz Extension Swing Band
Feb 03: Toronto's Earshot @ Hart House
Feb 04:00: Hart House Cafe Market
Feb 04:05: John Arpin, ragtime piano.
Feb 04:15: Canadian Opera Company: Opera for the Common Man at the Centre for the Performing Arts
Feb 04:30: RCM Community School, Odell Cameron, trumpet.
Feb 05:10: Hart House Cafe Market
Feb 05:15: John Arpin, ragtime piano.
Feb 06:00: Hart House Cafe Market
Feb 06:15: John Arpin, ragtime piano.
Feb 07:00: Hart House Cafe Market
Feb 07:15: John Arpin, ragtime piano.
Feb 08:00: Hart House Cafe Market
Feb 08:15: John Arpin, ragtime piano.
Feb 09:00: Hart House Cafe Market
Feb 09:15: John Arpin, ragtime piano.
Feb 10:00: Hart House Cafe Market
Feb 10:15: John Arpin, ragtime piano.
Feb 11:00: Hart House Cafe Market
Feb 11:15: John Arpin, ragtime piano.
Feb 12:00: Hart House Cafe Market
Feb 12:15: John Arpin, ragtime piano.
Feb 13:00: Hart House Cafe Market
Feb 13:15: John Arpin, ragtime piano.
Feb 14:00: Hart House Cafe Market
Feb 14:15: John Arpin, ragtime piano.
Feb 15:00: Hart House Cafe Market
Feb 15:15: John Arpin, ragtime piano.
Feb 16:00: Hart House Cafe Market
Feb 16:15: John Arpin, ragtime piano.
Feb 17:00: Hart House Cafe Market
Feb 17:15: John Arpin, ragtime piano.
Feb 18:00: Hart House Cafe Market
Feb 18:15: John Arpin, ragtime piano.
Feb 19:00: Hart House Cafe Market
Feb 19:15: John Arpin, ragtime piano.
Feb 20:00: Hart House Cafe Market
Feb 20:15: John Arpin, ragtime piano.
Feb 21:00: Hart House Cafe Market
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Feb 28:15: John Arpin, ragtime piano.
Feb 29:00: Hart House Cafe Market
Feb 29:15: John Arpin, ragtime piano.
Feb 30:00: Hart House Cafe Market
Feb 30:15: John Arpin, ragtime piano.
Feb 31:00: Hart House Cafe Market
Feb 31:15: John Arpin, ragtime piano.
BAND STAND

by Martin Winits

We have a new addition to the GTA bands list this month: The Trillium Wind Ensemble. This group rehearse at St. Michael’s College School (St. Clair & Bathurst) Mondays at 7:30 p.m. John Guerriere is the director. The band is looking for experienced brass and woodwind players. Call 416-465-8131.

This latest addition brings the number of bands on the list up to 20. Preparing this month’s column, I checked my column from one year ago. Here’s what I said:

“It’s my belief that we will actually see less bands in the GTA over the next few years, I don’t see this as a bad thing, if it comes about by bands joining forces to become well rounded groups. Of course, I could be wrong, and by this time next year, there will be even more bands. I just don’t know where all those musicians are going to come from.” - Bandstand, Feb. 2001

CONTINUES

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February 1 – March 7 2002 www.thewholenote.com
behind the scenes with

Rodney Marmota Monax

by Dawn Lyons, photo Den Cul

Rodney the Groundhog did not see his shadow, therefore spring is just around the corner.

The noble groundhog (marmota monax) in the photo is international opera star Rodney. We can report without fear of contradiction that he did not see his shadow this Groundhog Day, nor will he ever. He is, after all, dead and stuffed. A true artist, though, he has not let his condition hinder him from making a successful international career in opera.

International stardom took Rodney by surprise. When he originally performed the role of Mascot in COC’s “wild west” production of Don Pasquale in Oct 1994 at the Elgin, he didn’t even have a name. His big break came in 1996 when the Utah Festival Opera Company rented the same sets and costumes for their Don Pasquale. As is usual in such cases, props and cast were to be furnished locally and the mascot role was given to a local stuffed skunk. Stunk simply was not working out and as opening night loomed the director called Toronto in a panic. Marmota Monax was unearthed from props storage and dispatched to Utah.

Because he was once an animal he had to have extensive documentation to cross the border and he needed a name. I quote from the correspondence to the customs broker who prepared his paperwork: “This fax is to confirm that Rodney the Groundhog, a Canadian citizen, valued at $50CDN (who has seen better days) is going to be travelling to Utah to make a guest appearance with the Utah Festival Opera Company. Rodney will be travelling in his own private box perched on his piece of wood via Federal Express and will be returning home to the Canadian Opera Company no later than August 16, 1996. Being deceased, Rodney will not require any shots. Once you have stopped laughing, please call if you have any questions or require any further information.”

The programme credit, required by Rodney’s contract (he has a great agent), read: “Rodney the Groundhog starring in Don Pasquale courtesy of the Canadian Opera Company.”

He had left props storage as a nobody but returned to Toronto definitely somebody. It just didn’t seem right to put him back in a box in a warehouse, so an administrative position was found for him at the COC offices on Front Street. He is known as a hard worker—already at his post (actually, on his log) on scheduling manager Sandy Gavrichuk’s credenza when she arrives in the morning, and still there when she leaves. No one I spoke to is really sure what he does, but it seems to involve chucking things. Like many of the COC staff, he still performs from time to time, most recently as understudy for the role of John the Baptist in the COC’s production of Richard Strauss’ Salome, under the direction of Atom Egoyan.

with files from the Canadian Opera Company and www.marinetoware.ucalg.edu
The Cats Came Back
WEBBER MUSICAL REVISITS TORONTO

By Sarah B. Hood

Twenty years ago, 1982, saw a dramatic change to Toronto theatre -- the opening of an unusual production: a full-scale, Canadian, independent, commercial, musical production in a resurrected theatre on Yonge Street. The theatre was the Elgin, and the show was CATS. From 1982 to 1988 about five million people attended Ontario commercial theatre, and CATS accounted for about one quarter of this figure.

Of course, the show itself was not Canadian: it had debuted in London in 1981. But the money behind it was. In retrospect, CATS proved that it was possible to make a commercial success of a locally produced, big-budget show. It was also the kindling for a blaze of restoration and rebuilding. Since then, both theatres in the Elgin/Winter Garden complex have been lavishly restored, joined on Yonge Street by the equally sumptuous Pantages (now the Canon) and the by the completely new old Queen Victoria's Rooms. (If you recall as a training company that the Bickford Centre annually, there are serious issues at the core of this pseudo-Victorian rump. The Boy Jones runs from February 6 to 17 at the Studio Theatre on Glen Morris Street.)

THE BOY GILBERT

One of the silliest and nicest original musicals ever to play Toronto was 1991's Dora-wining Suzie Goo: Private Secretary, which starred the late Ken McDougall as Suzie Goo, a cross between Barbie and Mary Tyler Moore, whose progress at Corporeal Can Incorporated is threatened by the evil Carmelita Gulch (Edward Roy) and unscrupulous boss Vincent Bug (David Ramsden). Suzie Goo was created by then Artistic Director of Buddies in Bad Times Sky Gilbert, with music by suave pianist and crooner John Alcorn.

Well, the two have teamed up again to create a new show, archly titled The Boy Jones (or, The Rape of History, In Which A Queen's Virtue Is Threatened By A Boy's Overpowering Curiosity).

The Boy Jones is based on a purportedly true incident in which a 17-year-old street urchin managed to sneak into the 23-year-old Queen Victoria's rooms. (If this seems unlikely, remember that similar incidents have befallen both our own Queen Elizabeth and our current Prime Minister Chrétien, not to mention late Beatle George Harrison.)

Produced by The Cabaret Company in association with the University of Toronto's Graduate Centre for the Study of Drama, it stars a combination of established professionals (like Mark Christmann, Paul Bettis and Richard Parrington) alongside emerging actors. This one won't please anyone easily offended by sexual innuendo (it does promise to rewrite history "from the bottom up"), but there are serious issues at the core of this pseudo-Victorian rump. The Boy Jones runs from February 6 to 17 at the Studio Theatre on Glen Morris Street.

A VERDI

AND TWO PUCCINIS

Yet another fertile stretch for opera lovers: this month the Canadian Opera Company is presenting Rossini's Il Viaggio a Reims in repertoire with a remount of Salome by Richard Strauss until February 5. The Rossini is directed by James Robinson and stars Michael Schade and Henriette Boden-Hansen, while film director Atom Egoyan directs Salome, starring Helen Field, Robert Tear, Tom Fox, Karan Armstrong and others.

There are also two Toscas in town. First up is the one by Toronto Opera Repertoire, which WholeNote readers will recall as a training company that performs full opera productions at the Bickford Centre annually, under the direction of Giuseppe Macina. TOR's Tosca runs in repertoire with Die Fledermaus (by the earlier Strauss, Johann), between Feb 13 and March 3.

Then, from February 23 to March 2, Opera Mississauga steps up to the plate with another Tosca, starring Maria Dragani and conducted by Dwight Bennett at Mississauga's Living Arts Centre.

And that's not all: Opera in Concert presents a concert version of Verdi's Nabucco on February 3 at the St. Lawrence Centre, while Opera Ontario performs Mozart's Marriage of Figaro on February 2 at Hamilton Place (Hamilton) and February 8 at The Centre in the Square (Kitchener). And perhaps...
Finally Doogster Productions is presenting an apparently original movie musical review called Hollywood Bound from February 12 to 17 at the Bathurst Street Theatre. It promises a whimsical family entertainment featuring favourites from such film classics as The Wizard of Oz and The Sound of Music. On February 14 (Valentine’s Day), proceeds from a benefit night (featuring champagne and strawberries) go towards the AIDS Committee of Toronto.

The rarest offering is a concert performance of Armenian composer Armen Tigranian’s Anoush, which runs once more on February 2 at the Markham Theatre for Performing Arts.

HOLLYWOOD VALENTINE


Canadian Opera Company (TOSCA) at the Canadian Opera Centre for Study of Drama. The Boy Jones. Victorian burlesque. Written & directed by Sky Gilbert; music by John Alcorn; Gill Garratt, Paul Bettis, Jeffrey Bate Bocan, Jill Carter, Mark Chishamin & other performers. Feb 6-10 & 13-17, Wed-Sat: 8:00; Sunday: 2:00; Studio Theatre, 4 Glen Morris St. 416-973-7986, 416, 910 Sunday. NYFC.

Canadian Opera Company, Rosario Oliviero as Rigoletto: Elena Voznessenskaya, Ekaterina Monteza, Henrietta Berde-Hansen, Victoria Vizcaino, Michael Schade & other performers; Richard Bradshaw, conductor. February 1: 8:00; Feb 3: 2:00. Pre-performance chat 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2282. $38-$135. Discount prices for seniors, students and young adults.

February 13 & 15: Church of the Holy Trinity (10 Trinity Square, Eaton Centre) 8 pm. Tickets $20 box office 416-523-4236 or email opannon@sympatico.ca

February 22-26 and March 3, 2002. Open to $115. Mozart Society, Pergolesi: La Serva Padrona. Written & directed by Kevin L. Patterson; Christopher Mourik; musical director. Tribute to movie music with favourite songs from movies old & new. Feb 12-16: 8:00; Feb 13 & 17: 2:00. Bathurst Street Theatre, 736 Bathurst. 416-870-8000. $25.50, 125.50. Feb 14 performance is a fundraiser for the AIDS Committee of Toronto.

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Music Theatre and Opera Listings


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WIND ENSEMBLE & CONCERT BAND
February 9, 8 pm. MacMillan Theatre
$12, $6 seniors/students
Denise Grant and Jeffrey Reynolds conductors. Student concert winners perform Weber Clarinet Concerto, Milhaud Concerto for Percussion. Also featuring works by Janacek, Vaughan Williams, and others.

STUDENT ORCHESTRA
February 16, 8 pm. Walter Hall $10 seniors/students
Kevin Mallon conducts Mozart, Schubert, and Shostakovich.

STUDENT CHOIR
February 16, 8 pm. Walter Hall $10 seniors/students
University Women's Chorus joins forces with Syracuse University Women's Chorus in the Canadian premiere of Henrik Holmeyer's To Puerperium Refugium and other choral classics.

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CONCERT LISTINGS

8:00: Toronto Consort. Lands of Ice and Fire - Tales of the Norse. Traditional music of Norway, Sweden, Finland, and Iceland.
Gustavs: Dan Groisman & Katherine Hill; Peter Tiefenbach, story-teller; Trinity-St. Paul's Church, 427 Bloor St. West. 416-964-0337.
11:40: 8:00: UC Follies.
11:40: 8:00: Scarborough Philharmonic.
12:00: The Celebration of the Golden Jubilee of Her Majesty Queen Elizabeth II. Guests: Governor General's Visitors: Governor General's Hospitality.
4:17: 30: Parry:
5:00: Toronto Consort. Lands of Ice and Fire - Tales of the Norse. Traditional music of Norway, Sweden, Finland, and Iceland.
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Concert Listings

February 1 — March 7 2002

www.thewholenote.com


2:00: Harbourside Centre. Toronto Concert: Classic Jazz Band. 10305 Islington, Kleinburg. 905-693-1121. 65, 47. $20 (family), under 5 free.


2:00: OnStage. Wolfgang Holzmair, baritone; Russell Ryan, piano. Works by Mandersohn, Schubert, de Falla, Brahms and Ravel. Glenn Gould Studio, 250 Front St. West. 416-205-5555. 130.

2:00: Royal Ontario Museum. Siro Nosina Ensemble for Medieval Music. 12th & 13th century music, religious & secular, from the south of France. 100 Queen’s Park. 416-586-6000. Free with museum admission: $5, $10 (children 5-14), children 4 & under free.


2:30: Opera in Concert. Verdi: Nabucco. Susan Eyton-Jones, Lauren Segal, Marc Boucher, Joel Katz, Stephen Harlan, performers; Opera in Concert Chorus, Robert Cooper, director; Reha Nezhrankovic, music director and pianist. 1:45: Pre-concert chat with Iain Scott. Jane Mallett Theatre, 27 Front St. East. 416-368-7723. $25, $42.


Monday February 04

8:00: Jazz FM31. Sound of Toronto Jazz. Quin Napothof, sax, Ontario Science Centre Auditorium. 770 Don Mills Rd. 416-986-1000. $10.

Tuesday February 05

1:00: St. James’ Cathedral. Lunch Hour at St. James’ Maximin Thoeran, organ. Program TBA. 65 Church St. 416-394-7665. ext. 244. Free.


Wednesday February 06


5:00: Winter Scotia Faculty Performance Series. A Garland of English Songs. Poems of Shakespeare, Hardy & others in settings by Finzi: Stirling Beckwith, bass; Michael Hearn, tenor; Dorothy De Val, piano; Maurice Elliott & Christopher Innes, readers. Room 7/21 Winter College, York University, 4700 Keele St. 416-738-5142. Free. (Scholarship Fund donations accepted).

6:00: Cabaret Company/U of T Graduando Centre for Study of Drama. The Boys: Victorian burlesque. Written & directed by Sky Gilbert; music by John Alcorn; Gil Garratt, Paul Bettis, Jeffrey Bate, Robin, Jill Carter, Mark Christopher & other performers. Studio Theatre, 4 Glen Morris St. 416-587-7986. $15, $10. For complete run see Music Theatre listings.

8:00: Esprit Orchestra. Toothpaste. Lousie Toothpaste - a short comic domestic opera, libretto by Dan Redican; Rae: Alma & Oscar, for soprano and baritone with chamber orchestra; van der Aa: Hora (to be found), for soprano, orchestra & tape; Vivier: Bouchare, for soprano & orchestra. Freedman: Graphic & Fa: Henry Somers: Barbara Harniman, soprano; Thomas Geer, baritone; Alex Poul, conductor. $15, $10. Pre-concert talk, Jane Mallett Theatre, 27 Front St. East. 416-394-7722. 226, 412, 50.

8:00: Humber Music Jazz Series, Artist Week Showcase. Renee Rosnes, vocals; Don Thompson Ensemble; Danny Christiansen Big Band. Humber College Auditorium, 3199 Lakeshore Blvd. West. 416-675-6522. ext. 3427. $15, $15.

8:00: Mozart Society, Pergolesi: La Serva Padrona/Cinélhara: The Other Mozart (adapted). Opera in one act; poetry reading by Sharon Chmielarz. Students of the Opera Division, U of T Faculty of Music; Stephen Ralls, piano. Sunday; Humber College, First Unitarian Congregation, 175 St. Clair West. 416-499-2716. $12.


8:00: Theatre Sheridan. Catch a Rising Star. Song & dance revue featuring work developed from students’ self-directed projects. Rod Maxwell & Music Theatre faculty, directors. Mainstage, Sheridan College, 1430 Trafalgar Rd. Oakville. 905-615-4040. $18 (preview). For complete run see Music Theatre listings.

8:00: Toronto Symphony Orchestra. Mozart: Violin Concerto #4; Mahler: Symphony #5. Elizabeth Batashvili, violin; Jukka-Pekka Saraste, conductor. Roy Thomson Hall, 80 Simcoe. 416-593-4628. $26, $40.

8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-587-3744. Free.

9:00 & 10:15p.m: Mezzetta Café Restaurant. Jazz Concert: Gordon Webster, piano & Marc Rogers, bass. 681 St. Clair West. 416-658-5687. $8.

Thursday February 07


Music Toronto presents

Feb. 7 at 8 p.m. AVALON STRING QUARTET plays Mozart, Schaefer and Ravel in its Toronto debut!

8:00: Music Toronto. Avalon String Quartet. Mozart: Quartet No.14 in G K.387; Schaefer: Quartet No.5 Roslin: Ravel.

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COLIN AINSWORTH tenor
STEPHEN RALLS piano

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A Charm of Lullabies
Canticle II: Abraham and Isaac
songs and folksong settings

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Music of Italy

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Canadian Music Competition Winner

Bruch: Violin Concerto #1

Rossini: la Gazza Ladra
Respighi: Ancient Airs and Dances
Archer: Fanfare and Passacaglia

Stephen Leacock Collegiate Institute
2450 Birchmount Road
$15 ($12 students and seniors)
For tickets call (416) 879-5566

8:00 PM Saturday, February 9, 2002

THE BAROQUE PLAYERS OF HAMILTON

present

Carolyn Sinclair & Jo-Anne Bentley

~Divine Duets~

An evening of delightful duets by Handel, Marcello and Giuliani, and instrumental music by Frescobaldi and Storage

Saturday, February 9, 2002 at 8 pm

St. John's Anglican Church, 288 Church St.

for more information 416-588-2954

Transformed by Love

SINFONIA TORONTO

Nurhan Arman, Conductor

Grieg, Sibelius, Schoenberg and Vaughan-Williams

Sat, Feb 9, 8:00 pm
Glenn Gould Studio
416-205-5555
LEASIDE CONCERT SERIES

“Woods and Wonderland”
Music by Dvorak, Liszt, Copland

Meara Kathleen Jones, mezzo-soprano
Mary-Katherine Finch, cello
Kathryn Tremills, piano

February 10 at 7 pm
Leaside Presbyterian Church
Tickets: $15 and $10
416-488-2888

SOGN CIRCLE

Sunday, February 10
2:00 p.m.
Act I of Die Walküre

Great music, intimate setting:
a real highlight
for opera lovers!

Brahm Goldhammer presents

The Associates of the Toronto Symphony Orchestra present:

Toronto Symphony Youth Orchestra

Monday, February 11, 2002 7:30pm
Trinity-St. Paul’s United Church
427 Bloor Street West

Rossini: Duoetto for Cello & Double Bass
Poulenc: Trio for Trumpet, Horn and Trombone
Perussion Ensemble
Steve Reich: Music for Pieces of Wood
Cello Quartet – Metallica: Fade to Black(arr.)
Sepultura: Inquisition Symphony(arr.)

Members of The Toronto Symphony Youth Orchestra

Tickets $11 & $10 (Seniors/Students)
For more information, please call 416-693-9953

February 11 -- March 7, 2002
CONCERT LISTINGS

Friday February 15

8:00: Opera Anonymous: Britten's The Rape of Lucretia. \[681 St. Clair West. 416-658-5687. $6.\]

7:30: Toronto Symphony Orchestra. Roy Thomson Hall, 80 Queen St. 416-468-7884. $37, $32; family rates. $8.


8:00: Music Gallery. Berlin Expedition & Practically Perfect. Tragicomic song and dance cabaret paired with multi-disciplinary workshop exploring the darker side of cultural icon Mary Pickford. Christina Joel, Josée Gagnon, Mary Ann Lacey & Tim Doffa, performers; Amy Zarowski, piano; Pablo Subl, bass. St. George-the-Martyr Church, 197 John. 416-204-1080. $15.

8:00: Toronto Philharmonia. From Russia with Love. Rachmaninoff: Concerto for Piano and Orchestra in c; Rimsky-Korsakov: Scheherazade; Borodin: In the Steppes of Central Asia. Alexander Teslyakov, piano; Ken Straton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-670-8800. $37, $32, $12, $6 (student).

8:30: Toronto Symphony Orchestra. Roy Thomson Hall. See February 13.


- 8:00: CBC Music Around the World. \[230 St. George-the-Martyr Anglican Church, 383 Huron St. 416-488-7884. $15.


- 8:00: Music Gallery. Berlin Expedition & Practically Perfect. Tragicomic song and dance cabaret paired with multi-disciplinary workshop exploring the darker side of cultural icon Mary Pickford. Christina Joel, Josée Gagnon, Mary Ann Lacey & Tim Doffa, performers; Amy Zarowski, piano; Pablo Subl, bass. St. George-the-Martyr Church, 197 John. 416-204-1080. $15.

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- 8:30: University of Toronto Faculty of Music. Vocal Jazz Ensembles. Lisa Marcoball, director. Walter Hall, 80 Queen's Park. 416-978-3744. $12, $6.

Thursday February 14

- 12:00 noon: CBC Music Around the World. \[230 St. George-the-Martyr Anglican Church, 383 Huron St. 416-488-7884. $15.


- 8:00: Opera Anonymous: Britten's The Rape of Lucretia. \[681 St. Clair West. 416-658-5687. $6.\]

- 8:00: Toronto Philharmonia. From Russia with Love. Rachmaninoff: Concerto for Piano and Orchestra in c; Rimsky-Korsakov: Scheherazade; Borodin: In the Steppes of Central Asia. Alexander Teslyakov, piano; Ken Straton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-670-8800. $37, $32, $12, $6 (student).


- 8:30: University of Toronto Faculty of Music. Vocal Jazz Ensembles. Lisa Marcoball, director. Walter Hall, 80 Queen's Park. 416-978-3744. $12, $6.

 Beaut and Silent Auction
 7:30 p.m. Friday, February 15, 2002
 Grace Church-on-the-Hill
 300 Lonsdale Road - corner of Russell Hill Road
 near St Clair West station
 Tickets $15/$12 - Limited Seating
 For tickets please call 416-468-7884 x 21
 www.torontocamerata.org - info@torontocamerata.org
2001-2002 Concert Season

GLENN GOULD ARTIST SERIES

Presest:

Friday, Feb. 15, 2002, 8pm
JOEL QUARRINGTON, double bass
ANDREW BURASHKO, piano
With guests:
Nancy Argenta, soprano & Harold Robinson, double bass

Thursday, Feb. 28, 2002, 8pm
ERIKA RAUM, violin
DAVID LOUIE, piano
Music by: Brahms, Debussy & Bartók

Ettore Mazzoleni Concert Hall
The Royal Conservatory of Music
273 Bloor St. West
$15 Adults, $12 Students, 416 408 2824 ext. 321

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ARTIST SERIES

Friday, Feb. 15, 2002, 8pm
Sine Nomine Ensemble for Medieval Music: Troubadours & cantors:
Music of Medieval Occitania. St. Thomas's Church, 353 Harun St. 416-968-8445.
$12, PWYC.

Saturday, February 16

11:00am: Toronto Wind Orchestra.
Romantic Chamber Sounds. Tony Gomes, music director. Church of the Redeemer, 162 Bloor St. West. 416-968-7068. $12, PWYC.

University Settlement Music and Arts School, 23 Orange Rd. 416-691-9594. PWYC.

7:00: Canadisins. Larc Seul Passages (premiere); Ager: Five Songs of James Joyce. Sue Crouse Connolly, Patty Kelly & Julie Shier, performers. Church of the Holy Trinity, 10 Trinity Square. 416-429-7833. $15, PWYC.

7:30: Toronto Symphony Orchestra.
Roy Thomson Hall. See February 13.


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THE ACADEMY CONCERT SERIES

Trio Con Brio
Music of a Heroic Age
Beethoven, Schumann and Bruch

Christina Mahler, cello
Nicolai Tarasov, clarinet
Glen Hodgins, piano

Call 416.889.5414

Saturday, February 16 at 8 p.m.
310 Danforth Avenue, Toronto (Eastminster United Church; just west of the Cheater subway)
Tickets: $15/$10

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Duo L'Intemporel

Mylene Guay - baroque flute
David Sandall - harpsichord
with Avery Maclean - recorder

Saturday February 16
8:00pm
Trinity College Chapel
6 Hoskin Avenue, Toronto
TTC Museum

Tickets: $15/$10
info and reservations: 416-657-0076 or duointemporel@sympatico.ca

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RAM RANDOM ACTS OF MUSIC

RANDOM ACTS OF MUSIC ENSEMBLE
Susan Hoepner, flute; Kent Tepley, viola; Cynthia Woods, double bass
Special Guests: Members of TSYO and Faculty

PARTNERING WITH TORONTO SYMPHONY YOUTH ORCHESTRA
Bach: Partita on A Minor for solo flute; Fauré: Poemes pour Flute and Strings; Handel: Arrival of the Queen of Shalalah, Beethoven: Serenade in D Major, Op. 25

Friday, February 15, 2002 at 7:30pm
Eastminster United Church, 310 Danforth Ave. (at Chester)
Tickets: $20/$15 for students (up to 5) $50  416-260-9302

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www.thewholenote.com
- 8:00: Academy Concert Series. Music of a Heroic Age. Works by Beethoven & other early Romantic music. Trio Can Brìc: Christina Mahler, cello; Nicolai Tarasov, clarinet; Glenn Hodgins, piano. Eastminster United Church, 310 Danforth Ave. 416-889-5414. $15, $10.
- 8:00: Acoustic Harvest Folk Club. Mike Stevens, bluesgrass harmonica. Birch Cliff United Church, 39 East Rd. 416-264-2235. $12.
- 8:00: Duo L’intemperie. Mylene Guay, early accompanist. St. Christopher’s Church, 662 United Ave. 416-205-5555. $30.
- 8:00: University of Toronto Faculty of Music. University of Toronto Chamber Orchestra. Mendelssohn Piano Concerto; Beethoven: Symphony No.1. Tiffany Butt, piano; Kevin Mallon, conductor. Walter Hall, 80 Queen’s Park. 416-678-3744. $16, $8.
- 8:00: York Symphony Orchestra. Symphonic Romance. Debussy: Prelude à L’apres-midi d’un faune; Mozart: Piano Concerto #20; Prokofiev: excerpts from Romeo and Juliet: de Falla: Suite #2 from El Sombrero de Tres Picos; Mary Kennedy, piano; Roberto De La, conductor. Trinity Church, 5040 Yonge St. 416-678-7098.

Organ Recital
Ludger Lohmann
German Romantic Organ Music
Works by Mendelssohn, Ritter, Reger and Bach
Saturday, February 16 at 8:00 PM
Deer Park United Church
129 St. Clair Avenue West
Admission $20
Telephone 416-481-2979

OnStage
STUDIO JAZZ SERIES
Saturday, February 16/02 at 8pm
Jeri Brown, vocalist
Kenny Werner, piano
Don Thompson, bass and vibes

“Brown’s voice is a true marvel, seemingly boundless in its range, resourcefulness and daring.” (Washington Post). Two jazz legends join Jeri Brown in an intimate evening of music-making at the Studio especially for Jazz Beat.

SINGLE TICKETS $30.00
Glenn Gould Studio Box Office
(416) 205-5555
Fax (416) 205-5551
e-mail ggsbox@toronto.cbc.ca
250 Front Street West, Toronto, Ontario
in the Canadian Broadcasting Centre

“Canadians”
Sue Crowe Connolly
Pattie Kelly
Julie Shier
performing with the composers

Soul Passages by Neila Lem
Five Songs of James Joyce
by Andrew Ager

Church of the Holy Trinity
Trinity Square (beside Eaton Centre)
Saturday, February 16, 2002
Dessert & coffee/tea at 7:00 p.m.
Concert time 8:00 p.m.
$15 or $8 Seniors/Students
For tickets call (416) 429-7658
Email crowecconnolly@sympatico.ca

César Franck
His steamy, intoxicating Piano Quintet

Prize winning violinist
Olivier Thouin
... played with highest mastery”
La Presse

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Mooredale Concerts is the hot tip for great music, spoken commentary, a cameo appearance by a rising young star and affordable tickets! $20, ($15 St./Sr) 416-922-3714
CONCERT LISTINGS

Sunday February 17


- 1:30: CAMMAC/McMichael Gallery, Sunday Concert: Riverdale Ensemble. 10385 Islington, Kleinburg. 905-885-1121. 4:17, 4:20 (family), under 5 free.


Monday February 18


Tuesday February 19

- 1:00: St. James' Cathedral, Lunch Hour at St. James': Robert Stewart, baritone & Clare Preston, pianist; Bach Cantata #44 Habe Goetsch. 65 Church St. 416-364-7865 ext. 224, Free.


Les AMIS Concerts
19th Season 2001 - 2002
Michael Pepa
Founding Artistic Director

Sunday, February 17, 2002 7:00 pm
Heliconian Hall
35 Hazelton Ave., Toronto

ORFEO DUO
(New York)
Vita Wallace, Violin & Ishmael Wallace, Piano
with guest Canadian cellist
CARINA REEVES
Robert Schumann Sonata for Violin and Piano No. 3 in A minor

Les AMIS celebrates 20th anniversary with a tribute to its founding artistic director
Michael Pepa

Introduction and Caprice (1999) for violin and piano
Toccata and Fancy (2001) for piano - world premiere
Palais Variations (1967) for Piano Trio

Adults: $20.00 Students: $10.00
416-733-7712

In the spirit of Ecumenism
and fostering Community

the choirs of Beth Tikvah Synagogue
and Blessed Trinity Church present

Gala Liturgical Concert

Erica Goodman, Harpist
Festival String Quartet
Michael Schuck, Organist
Cantor Benjamin Z. Maissner

Featuring the music of Srul Irving Glick

Sunday, February 17, 2002 3 pm
Blessed Trinity Church, 3220 Bayview Ave., Willowdale

Tickets $10.00
Proceeds to the James Birrell Fund for Neuroblastoma within the Hospital For Sick Children Foundation

For tickets or information telephone 416-221-3433 ext 352

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www.thewholenote.com

In the spirit of Ecumenism
and fostering Community

the choirs of Beth Tikvah Synagogue
and Blessed Trinity Church present

Gala Liturgical Concert

Erica Goodman, Harpist
Festival String Quartet
Michael Schuck, Organist
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Blessed Trinity Church, 3220 Bayview Ave., Willowdale

Tickets $10.00
Proceeds to the James Birrell Fund for Neuroblastoma within the Hospital For Sick Children Foundation

For tickets or information telephone 416-221-3433 ext 352
**Concert Listings**

**Thursday February 21**
- 8:00: Markham Theatre for Performing Arts. Giacinto Scel.bz. 171 Town Centre Blvd, Markham. 905-305-7499. $34. "SOLD OUT".

**Friday February 22**
- 8:00: Tafelmusik Baroque Orchestra. The Glory of Mozart. Trinity-St. Paul’s Church. See Feb 21.
- 8:00: Toronto Mendelssohn Choir. Mass Mysteria; Mozart: C minor Mass; Haydn; Lord Nelson Mass; Susie LeBlanc, mezzo-soprano; John Tessier, tenor; Thomas Giotto, bass; Noel Edison, conductor. Pre-concert chat with Richard Phillips one hour prior to the performance. Yorkminster Park Church, 1985 Yonge St. 416-593-0422. $40, $34.
- 8:15: Etoile de Philharmonie Orchestra. Huang: Commission for Paris Trip; Bizet: Symphony in C; Mozart: Violin Concerto No.5 Turkish; Jeremy Bell, violin; Tak Ng Liu, music director. Scarlett Heights Academy, 15 Trishorne Dr. 416-239-6686. (201/15) students under 18 free if accompanied by an adult.
- 8:30: Hugh’s Room. Connie Kaldor, 2261 Dundas West. 416-531-6604. $18(advance), $20(door).

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**Music TORONTO presents**

**Feb. 21 at 8 p.m.**

**CATHERINE MANOUKIAN**

**Virtuoso Canadian violinist**

- 8:00: Tafelmusik Baroque Orchestra. The Glory of Mozart. Trinity-St. Paul’s Church. See Feb 21.
- 8:00: Toronto Mendelssohn Choir. Mass Mysteria; Mozart: C minor Mass; Haydn; Lord Nelson Mass; Susie LeBlanc, mezzo-soprano; John Tessier, tenor; Thomas Giotto, bass; Noel Edison, conductor. Pre-concert chat with Richard Phillips one hour prior to the performance. Yorkminster Park Church, 1985 Yonge St. 416-593-0422. $40, $34.
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- 8:30: Hugh’s Room. Connie Kaldor, 2261 Dundas West. 416-531-6604. $18(advance), $20(door).

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**FRIDAYS AT EIGHT**

**presents**

**“All Things British”**

(Lawrence Park at the Proms)

with The Choir of Lawrence Park Community Church

Mark Toews, organ

Claire Preston, piano

Kimberley Briggs, soprano

Jo-Anne Bentley, mezzo soprano

Glyn Evans, tenor

Peter Fisher, baritone

**Music of Elgar, Parry, Sullivan & Lloyd Webber**

**Friday, February 22nd, 2002 at 8:00 pm**

**Tickets: $15/$10 (seniors & students)**

**Call 416-489-1551 Ext. 21**

**Lawrence Park Community Church**

2180 Bayview Avenue, Toronto (south of Lawrence Avenue East)**
Concert Listings


8:00: Opera Mississauga. Puccini: Tosca. Maria Dragone, soprano; Dwight Bennett, conductor. Hammerson Hall, Living Arts Centre. 4141 Living Arts Drive. 905-306-8000. $28-$45, $37-$54(prep). For complete run see Music Theatre listings.

8:00: ToneART Ensemble. Double Concerto. Schubert: Piano Trio; Koltz: Umbrian Colors for violin & guitar; Elkat: new work for piano trio; Bogdanovic: Clariçe Finocchiaro for cello & guitar; Corey Gemmell, violin; Danielle Cumming, guitar; Kathy Tremblay, piano; Tom Mueller, cello. Heliconian Hall, 35 Hazelton Ave. 416-485-5084. $20, $15, $10(under 12).


8:00: Opera Mississauga. Puccini: Tosca. Maria Dragone, soprano; Dwight Bennett, conductor. Hammerson Hall, Living Arts Centre. 4141 Living Arts Drive. 905-306-8000. $28-$45, $37-$54(prep). For complete run see Music Theatre listings.


Drive, 416-872-4255. $25.

2:00: Mississauga Symphony. Schubert: Symphony No. 4. Girls' Choir. R. L. Parkinson, conductor. 2:30: Mississauga Centre. Sunday Serenade: Karen Perkis and Boris Zarankin in a program which combines literature and music. Beethoven’s Sonata Op. 111 and lieder by Wagner, Brahms and Schubert are featured. Our host for the afternoon will be Catherine Belyea.

ORDER YOUR TICKETS NOW!

FACEBOOK 905-306-6000

FREE PARKING WWW.LIVINGARTSONCA

Saturday, February 23, 2002

ISABEL BADER THEATRE
93 Charles St. W. (across from the ROM)
Subway: MUSEUM

www.torontosinfonietta.com

Joe Macerollo
of Quartetto Gelato fame

Matthew Jaskiewicz, Music Director
G.F. Handel, Organ Concerto in D, Op. 7, No. 4
Walter Buczynski, Fantasy on Themes of the Past
Samuel Barber, Adagio

Saturday, February 23, 2002

LAC Presents!

TYLER YAREMA
Saturday, February 23 8:30 p.m.
Royal Bank Theatre $29/$19.50
Doors open at 7 p.m.
From swing to boogiewoogie, Yarema leads a five-piece swing band that’s non-stop enjoyment—a combination of hard driving, rhythmic jazz and easy listening ballads.

SUSIE ARIOLI
Saturday, April 20 8:30 p.m.
Royal Bank Theatre $29/$19.50
Doors open at 7:30 p.m.
A diva of swing, Arioli combines sweet accents, saucy rhythm and a velvet voice with pre-war tunes, and delivers them all with a delicious swing flavour.

CAROL WELSMAN
WITH SPECIAL GUEST SARA VOLKLINE 80's BAND JAZZ ENSEMBLE

Friday, May 24 8 p.m.
Hammerson Hall $35/$29/$19.50
Internationally acclaimed singer and pianist Welsman not only has a dynamic stage presence, she has created a style all her own, ranging from seamy sensuousness to infectiously energetic.

ORDER YOUR TICKETS NOW!

BOX OFFICE 905-306-6000

PRE-THEATRE DINING 905-306-6116
(HWY 403 & HWY 10, WEST OF SQUARE ONE)

FREE PARKING WWW.LIVINGARTSONCA

Sunday, February 24 at 2:30 pm
Glenn Gould Studio, CBC, 250 Front St. W.

German Salon “Faust-fest”

Soprano Measha Brueggergosman and actor Joseph Ziegler will join pianists and Artistic Directors Inna Perkis and Boris Zarankin in a program which combines literature and music. Beethoven’s Sonata Op. 111 and lieder by Wagner, Brahms and Schubert are featured. Our host for the afternoon will be Catherine Belyea.

Tickets: $35 adults, $25 seniors and students

Call Glenn Gould Studio Box Office at 416-205-5555 to order tickets.

For information call 416-466-1870 or www.offcentremusic.com

www.thewholenote.com

February 1 -- March 7 2002

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CONCERT LISTINGS

Ettore Mazzoleni Concert Hall, 273 Bloor St. West.

3:00: Hart House, University of Toronto Garged Choir. Great Hall, 1 Hart House Circle. 416 878-3892. Free.


3:00: Tryptych Productions. Haydn: The Creation. Melanie Conly, soprano; Michael Torontow, tenor; Martin Elliott, bass; Ensemble Tryptych; U of T at Scarborough Concert Choir; Lenard Whiting, music director; Bruce Kirkpatrick Hill, organ. Saint Thomas’s Church, 383 Huron. 416-763-0080. $20, $15. Free. 3:30: Telefominik Baroque Orchestra. The Glory of Mozart. Trinity St. Paul’s Church, Feb 21.

3:00: Toronto Children’s Chorus, A Little Music for a Sunday Afternoon. Folksong and other works; instrumental music by Bach, Vivaldi, Dvorsak, Kindacher, Training Choirs, Bay’s Choir. Metropolitan United Church, 59 Queen St. East. 416-932-6950 ext. 111. $15-20. 3:15-4:15 (free).


8:00: Artward Theatre, Eugène’s Sunday Series. New improvised music: Eugene Martyniec, host. 75 Portland. 416-488-2783. 45.

Monday February 25


- 8:00: Toronto Organ Club. Colin Cousins, Hocumond X66 organ. Christ Church, 329 Royal York Road. 905-824-4987. 210, children under 10 free.

Tuesday February 26


- 1:00: St. James’ Cathedral. Lunch Hour at St. James’. Peter Mahon, concertmaster; Christopher Davies, organ. Program: TBA. 65 Church St. 416-364-7865 ext. 224. Free.


416-366-7723

$30 (students/seniors $20) or BUY BOTH CONCERTS FOR $50

For more information, call 416-778-4923
Wednesday February 27


- 12:30: Yorkminster Park Church. Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere); Strauss: Ein Heldenleben. Hakan Hardenberger, trumpet; Beethoven: Leonore Overture #2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere); Strauss: Ein Heldenleben. Hakan Hardenberger, trumpet.

- 7:30: University of Toronto at Scarcroft; Ron Kobo & the Kappa Band; Meeting Place, 1265 Military Trail. 416-287-7007. PWYC.

- 8:00: soundstreams Canada, Estonian Philharmonic Choir. Rachmaninov: Vespers; works by Tormis.

- 8:00: soundstreams Canada. Estonian Voices; Martin: Mass for double choir; Parts: recent works. Estonian Philharmonic Chamber Choir, Teru Kajutje, conductor. Metropolitan United Church, 56 Owen St. East. 416-396-7723. $30, $20.


Thursday February 28


Music TORONTO presents

Feb 28 at 8 p.m.
EMERSON STRING QUARTET
Grammy Award winners

The Toronto Consort presents

The Dufay Collective

March 1, 2002 at 8pm

For their Canadian debut this hot medieval ensemble from England presents “Troubadour: The Art of Medieval Poet-Musicians”. The Dufay Collective brings an inimitable inventiveness and brilliance to medieval songs and dances, which has earned them praise around the world. “Troubadour” features trouvère and trouvère repertoire, as well as the haunting Cantigas de amigo (Songs of the Beloved) by Martin Codax.

For Tickets call 416-964-6337

Trinity-St. Paul's Church, 427 Bloor St. West
Innermusica Presents in Toronto ~

**A Counter-Tenor Extravaganza**

**James & Daniel Taylor**

Works of Henry Purcell and John Blow performed by some of Canada’s finest period instrumentalists

**Saturday March 2, 2002 8:00pm**

**Trinity-St. Paul’s Centre**

427 Bloor Street West

~ ALL SEATS RESERVED ~

**TICKETS:**
- $45 - call innermusica - 416-921-4377
- $20/$27/$35 - RTH Box Office - 416-872-4255

www.innermusica.com info@innermusica.com

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**Concert Listings**


- 8:00: RCM Glenn Gould Professional School. Artist Series 1. Bartok: Sonata No.1; Debussy: Sonata; Brahms: Sonata No.2 in A. Erika Raum, violin; David Louie, piano. Ettore Mazzoleni Concert Hall, 279 Bloor St. West. 416-408-2824 ex.321. $15,$12.

- 8:00: Toronto Symphony Orchestra. CONCERT LISTINGS Roy Thomson Hall. See February 27.

**Friday March 01**


- 8:00: Toronto Symphony Orchestra. Concert Series 1. Bartok: Sonata No.1; Debussy: Sonata; Brahms: Sonata No.2 in A Erika Raum, violin; David Louie, piano. Ettore Mazzoleni Concert Hall, 279 Bloor St. West. 416-408-2824 ex.321. $15,$12.

Concert Listings

Saturday March 02


- 7:00: TSO. Roy Thomson Hall. See February 27. 227-3551.

- 7:00: TSSMC. Male Voice Choir. David Lew & Stephan Bennett, conductors. St. Andrew's Church, 73 Simcoe. 416-234-9445.


- 8:00: Flying Cloud Folk Club/Rugh's Room. Lucy Kaplansky, 2261 Dundas West. 416-531-6004. $10, $14.


Saturday March 2

St. George the Martyrs Church, Stephanie & McCaul
CALL 416-588-4301 FOR INFORMATION AND RESERVATIONS

BAROQUE MUSIC BESIDE THE GRANGE
Music of Restoration London
A glimpse at 17th-c. London's bustling & cosmopolitan musical life, with
Carolyn Sinclair, soprano; Julie Baumgartel, violin; Colin Savage, recorder; Margaret Gay, cello; Michael Jarvis, harpsichord
Saturday March 2 at 8 pm

The Toronto Welsh Male Voice Choir
Music Director David Low
in joint concert with
Canadian Orpheus Choir
Music Director Stephan Benoit
Saturday, March 2, 2002, at 7:30 pm
St. Andrews Presbyterian Church, 73 Simcoe St.
Downtown Toronto (Simcoe and King)

Contact Huw Jones at 416-234-9445 for ticket information

Tickets: $15 Adults
$12 Seniors and Students

The TWMVC proudly draws on the great Welsh tradition of singing hymns and songs born of mountains and valleys of Wales. Yet it also emphasises a multicultural context in its broad repertoire: spirituals, operatic arias, North American folk songs as well as Broadway show tunes.

www.TWMVC.com

NURHAN ARMAN
www.nurhanarm.com

HAYDN IN STORM & STRESS SYMPHONIES 44, 45, 49
Sat, Mar 2, 8 pm
Glen Gould Studio
416-305-5555

February 1 -- March 7, 2003
March 5 at 8 p.m.

STEPHEN HOUGH

Acclaimed English pianist

Wednesday March 08

- 7:30: Arbor Oak. Great Composers: Francois Couperin. Selections from Concerts Royaux and Les N Ouais; Tocque l'Eclaireuse; Michel Bagnois; soprano; Gabrielle Mcloughlin; soprano; Larry Beckwith; baroque violin; Felicity Deak, baroque cello; Stephanie Martin, harpsichord. Upper Library, McLaughlin College. 4700 Keele St. 416-736-5186. $15, $10 (students).
- 8:00: University of Toronto Faculty of Music. Small Jazz Ensemble. Walter Hall, 90 Queen's Park. 416-978-3744. Free.

Thursday March 07

- 12:00 noon: CBC Music Around Us.

Romancing the Song

Music of the German Romantic Masters, including Die Tageszeiten (Opus 76) by Richard Strauss, Brahms’ Ato Rhapsody, and works by Bruckner, Mendelssohn, Schubert, Wagner, and Hugo Wolf.

Sunday, March 3, 2002 at 8pm

Our Lady of Sorrows Church
3055 Bloor St. West, Etobicoke

TICKETS: $25 / $20 Seniors & Students

The Song of Songs

Sunday, March 3, 2002 at 8pm

St. James Cathedral
Sonnahahat Traditional Sundanese Music (arr. Sukarnad); Smith: A Light Snow; New Work for solo violin, 8 instruments & gamelan; Maci: Angein, Wastari, Crosscurrent. Mark Fewer, violin; Robert Allkens, flute; Evergreen Club Gamelan; Dieter Mack, composer; New Music Concerts Ensemble.

Monday March 04

- 2:00: TSO. Roy Thornton Hall. See February 27. Marines $26. $16.
- 8:00: Jazz FM91. Sound of Toronto Jazz. John Rooney, pianist. Ontario Science Centre Auditorium, 770 Don Mills Rd. 416-696-1000. $10.

- 1:00: St. James Cathedral. Lunch Hour at St. James’ Masters of the Italian Renaissance. Quinna di Glue. 65 Church St. 416-394-7895 ext. 224. Free.

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Tchaikovsky - String Quartet in D-major, op. 11, No. 1
Bartok - String Quartet in A-minor, No. 2

Angelique Toews, Violin
Bridget Hunt, Violin
Daniel Blackburn, Viola
Audrey King, Cello

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students $5 (accompanying adult 1/2 price)

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beritone; Jan Okein, organ; Dean Perry, conductor. St. Thomas Church, 353 Huron St. 416-767-7971. $18, $12.
- 3:00: Markham Concert Band. Fights of Fancy. Sibelius: Finlandia; Saint-Saens: Danse Macabre; Mussorgsky: Night on Bald Mountain; big band music of the past. Guests: Not Affiliated. Dr. Bruce Gaul, director. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-907-7489. $15 (children), family rates.
- 3:00: Toronto Centre for the Arts. Takacs Quartet. Beethoven: Quartet in e. Op.18 No.4; Bartok: Quartet No.4 in C. Sz.91; Schumann: Quartet No.1. From My Life. George Waston Recital Hall, 5040 Yonge St. 416-870-8000. $27-$40.
- 4:00: Toronto Classical Singers. Handel: Coronation Anthems; Mozart: Coronation Mass. Mary Bella, soprano; Elaine Robertson, mezzo; Geoffrey Butler, tenor; Bruce Kelly, baritone; Talisker Players; Jurgen Petrunke, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $20-$15.
- 8:00: New Music Concerts/Evergreen Club. Gamelan. East and Further East. Somadjina (Traditional Sundanese Music) (arr. Sukarnad); Smith: A Light Snow; Oesterle: New Work for solo violin, 8 instruments & gamelan; Maci: Angein, Wastari, Crosscurrent.
CONCERT LISTINGS

— 8:00: Living Arts Centre. Lobo. Hammersman Hall, 1414 Living Arts Drive, Mississauga. 905-306-6000. $15, $3, $30. Free.

FURTHER AFIELD

FRIDAY FEBRUARY 01
— 8:00: McMaster University Celebrity Concerts. 2824 ex.321. $15, $12.

SUNDAY FEBRUARY 03
— 8:00: La Jeunesse Concerts. New Music Concerts. All Music: Speaks. Joseph Macerollo, accordion; Felixe Capriccio (world premiere); selections by Doin, Sundin, Foss, Nordeam; Creation & Soler. MacLaren Art Centre, 37 McLaurin St., Barrie. 705-435-3933, 905-436-9564. $10, $5.
— 7:00: Amis Du Jazz. John Tack, saxophone; Benji Sweeney, piano; Duncan Hendy, bass. The Church Theatre, 1376 King St., St. Jacobs. 519-664-1134. $20.

THURSDAY FEBRUARY 14
— 8:00: Clearly Classics Concerts. Romancing the Tone. Music of Schubert, Bernstein, Ginastera, Villa Lobe & Lehár. Carolyn Sinclair, soprano; Mark Thompson, clarinet; Susan Lea, piano. Carnegie Gallery, 10 King St. West, Dundas. 905-528-4508. $22-$25.

SUNDAY FEBRUARY 16
— 11:00am & 3:00: Goderie Productions. A Promise & A Promise. Arctic legend, written by Robert March and Michael Kargal; music by Holly Harris. For children ages 5-12. Heritage Theatre, 86 Main St. North, Brantford. 905-874-2800. $12.

SUNDAY FEBRUARY 17
— 2:00: Lindsay Concert Foundation. Gryphon Trio & Friends. Music for piano, guitar, piano trio & piano duo. Anamalei Parapatakotak and Erika Rauen, violins; Roman Bondy, cello; Jamie Parker, piano & others. Glenn Crombie Theatre, Sir Sandford Fleming College, Lindsay. 705-328-0587. $24, $11, $10.
— 7:00: Amis Du Jazz. Dan Ionescu, guitar; George Koller, bass; Kevin Dampsey, drums. The Church in Sonya, Simcoe St. 13km north of Port Perry. 705-357-2488. $10.

THURSDAY FEBRUARY 18
— 8:00: Clearly Classics Concerts. Romancing the Tone. Music of Schubert, Bernstein, Ginastera, Villa Lobe & Lehár. Carolyn Sinclair, soprano; Mark Thompson, clarinet; Susan Lea, piano. Carnegie Gallery, 10 King St. West, Dundas. 905-528-4508. $22-$25.

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<th>Sunday February 23</th>
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<tr>
<td>2:30 Hamilton Children's Choir, A Festival of Song: Guests - Central City Youth Choir; Mississauga Children's Choir: Iwan Edwards, clinician. St. Giles United Church, 85 Holland Ave, South Hamilton. 905-527-1618. 12:10, family rates. 3:30 Brampton Symphony Orchestra, Snowflite, St Nick's Violin Concerto; Burg, Snowflakes: Grounded. Band. Music from Faraway, Carolyn Herzel, violin, Charles Burney, conductor. Luster B, Pearson Theatre, 160 Central Park Drive, Brampton. 905-874-2880. 7:00 Amis Du Jazz, Peter Smith Quintet. The Church in Seneca, Simcoe St., 15th north of Port Perry. 705-357-2468. 9:00</td>
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<th>Thursday February 28</th>
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<td>6:30 Toronto All-Star Big Band, Chase the Winter Blues Away. Michael Manari, bandleader. Carter's, 1520 St. George's Church. 1-800-986-5474. 3:30, includes 5pm dinner. 8:00 Heritage Theatre, Forever Pale. 861 Main St North, Brampton. 905-874-2900. 9:30</td>
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<th>Friday March 01</th>
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<td>8:00 Heritage Theatre, Forever Pale. See Feb 26.</td>
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<th>Saturday March 02</th>
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<td>8:00 Arkell Schoolhouse, Michael Koehler, piano and Concert. 543 Watson Rd, South Arkell. 519-783-2710. 6:00 Brampton Festival Singers, The Great Romantics. Music by Mendelssohn &amp; Brahms. Christopher Fischer, conductor. St. Paul's United Church, Main Street, Brampton. 905-793-4127, 9:15</td>
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<th>Sunday March 03</th>
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<td>7:00 Amis Du Jazz, Doug Watson Trio. The Church in Seneca, Simcoe St., 15th north of Port Perry. 705-357-2468. 9:00</td>
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ANNOUNCEMENTS
• February 9 8:00: Church of St. Luke, Burlington. Medieval Feast. Traditional medieval meal; medieval dancing; medival songs by the Ars Antiqua Chamber Choir; strolling troubadours. Come in period costume. Parish Hall, 1382 Ontario St, Burlington. 905-639-7643. $25.
• February 9 8:30: Toronto Children's Chorus. Valentine Gala 2007. Features TDC's Chamber Choir, celebrity host, dinner, dance & auctions. Grand Oak, Toronto Marriott Eaton Centre, 525 Bay St. 416-332-8666 ext.111.
• February 14 7:30: Galaxy All-Star Orchestra, Big Band Boys' /Lady Dance to music of Benny Goodman, Harry James, Tommy Dorsey, Frank Sinatra, Glenn Miller, Nat King Cole & others; buffet, Matthew- Aaron Duck & Robin Lea, vocalist; Eddie Graf & Ross Wooldridge, band leaders. 7:30p.m dinner; 8:30p.m end dancing. Toronto Coloney Hotel, 85 Cheeurch St, 416-861-0288. $59(dinner/dance), 29(dinner only).
• February 23 8:00: To Tango Soul & Meme Productions, Kaleidoscope, Dinner & show of Argentine tango & flamenco by To Tango Soul Productions, traditional Polish folk dance by White Eagle Mississauga, followed by swing & big band music for people to dance to. With the Etobicoke Swing Orchestra. Estonian House, 539 Broadview. 416-761-3320. (45advance), $55(late).

LECTURES
• February 1 12:00 noon: University of Toronto Faculty of Music, Hildrith Riding conducting master class. Walter Hall, 90 Queen's Park. 416-978-3744. Free.

MASTER CLASSES
• February 1 12:00 noon: University of Toronto Faculty of Music, Hildrith Riding conducting master class. Walter Hall, 90 Queen's Park. 416-978-3744. Free.

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Linda Catlin Smith
continued from page 16
reason I’m so attracted to Gregorian chant, with its intimate melodic meanderings.

STEENHUISEN: Do you make any precompositional decisions?

SMITH: Not really. Sometimes the preparation might be through listening to music with the same instrumentation. I don’t really have a bag of compositional techniques that I use. For each work, I develop the techniques that the music requires, in order to get at what is inspiring me. I seek a particular sound, or texture, and try to get further involved in it, to render (to use Copland’s word) the “sonorous” image. I might experiment with varied repetition, trying things backwards and forwards, upside down, but it’s intuitive, speculative, and non-methodical, definitely not a preplanned paint-by-numbers approach — it’s about seeking the potential of the material.

I want the music to be a meditative experience, as opposed to a narrative, rhetorical experience. I want to allow the state of the piece to continue to radiate, and expand itself, to allow the substance to spread over the surface of time that we’re in, in an evolutionary way. To that end, I’ve always been fascinated by slow movements in music of the previous century. Part of it is being able to hear everything, but I also love to expand time, to make it bigger than it normally is. It’s not slow motion, but intimacy. I want to bring it up very close, so that it almost becomes your world. You could stand on a beach and look at millions of pebbles, or you could bring one up very close and it’s bigger than the ocean, with all of its subtlety and nuances and gradations. I’m only in the beginning stages of getting at that.

STEENHUISEN: Is there a directly political view in your work? Are you reacting against something?

SMITH: Not directly. It’s more that I wanted to embrace the music that inspired me. Elaine Scarry (On Beauty and Being Just) quoted Wittgenstein as saying that when faced with something beautiful, one wants to replicate it. That happened to me, and that was what got me started as a composer. I heard something beautiful, and wanted to make it myself, to continue it, to surround myself with it. But yes, making work is political, and I am interested in artists who go their own way, and are experimental, turning something on its head. There are huge political stakes involved, because the choices you make in art have impact on so many different things.

For more information on Linda C. Smith’s music, visit http://www.vex.net/rkscafe/LCSmith.html

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London Free Press: Theatre was turned into a temple by Sriistart Shambhu Das. Incense burned as Mr. Das sat in a half lotus position to play the ancient stringed instrument.

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Countertenor extravaganza
continued from page 8

James Palace in London as a Gentleman of Her Majesty’s Chapel Royal, following in the exalted footsteps of his predecessors Purcell and Blow.

Taylor, on the other hand, addresses the spiritual aspect of music by putting together a group of “like-minded musicians” called the Theatre of Early Music, which will be performing with Taylor and Bowman: “I want to reintroduce the idea of the sacred into concerts,” he says.

“We think a great function of music is to help heal people — it’s not just for aesthetic enjoyment. A concert can have a greater purpose, but this so often is missing. We’re trying to bring dramatic spectacle and a sense of occasion to what we’re doing — that’s why we call it theatre. I’m trying to address the human element: why people come to concerts and why the performers are there.”

In any case, Taylor promises us a memorable concert on March 2: “I’m interested in giving people the kind of experience that they are going to remember years from now.”

James Bowman and Daniel Taylor perform duets and solo songs by Henry Purcell and John Blow at 8pm March 2 at the Trinity-St. Paul’s Centre in Toronto. Concert presenter InnerMusica, which previously presented Il Giardino Armonico, and fiddler Mark O’Connor, at Trinity-St Paul’s is the entrepreneurial creation of music-lover (and, by profession, engineer) Trevor Moat.

Daniel Taylor will also be appearing as Tolomeo with the Canadian Opera Company in Handel’s Julius Caesar at the Hummingbird Centre in Toronto from April 6 to April 21.

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February 1 -- March 7 2002
DISCOVERIES is a CD review section designed to complement and enhance our pre-eminent coverage of Toronto’s live classical and new music concert scene, featuring reviews by WholeNote columnists and independent contributors. CDs are considered for review in the following five categories:

1. “Concert prep” - CDs, new or otherwise, which tie in with events being featured in the current issue of the magazine. Note that many discs in the other categories also relate to upcoming events as noted;
2. New and Recent Releases - newly released CDs relevant to our magazine’s coverage of the music scene;
3. “Worth repeating” - CDs newly re-issued, or previously released but still generally available, deemed particularly noteworthy by a member of our editorial panel;
4. “Indie list” - Small label and independent release CDs, often featuring individuals or groups active on the local music scene;
5. “Disc(s) of the month” - Discs of special interest, often with a particular connection to the month’s concert activities.

We think DISCOVERIES is a logical and exciting extension of The WholeNote’s coverage of the Toronto music scene. We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 60 Bellevue Avenue, Toronto ON M5T 2N4. We also welcome your input via our website, www.thewholenote.com.

David Olds, Editor, DISCOVERIES

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-Britten: Cello Suites 1-3 Truls Mork
-Britten: Cello Suites and Sonata, Mischa Rostropovich
-Joe Trio

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Peter Togni, organ; Christopher Booth, cello
-Russian Serenade, Martin Beaver, violin, K-W Symphony
-Islamry: 4 Russian composers, Vancouver S.O.
-None But The Lonely Heart: Russian Romances, Joanne Kolomyjec, soprano, Janina Falikowska, piano
-From the Heart: Pat Labarbera & band
-Chopin on Violin: Catherine Manoukian, violin
-Chopin Sonata, etc: Therese Motard, Louise-Andre Baril, piano
-Telmann Chamber Cantatas
-French Music on Two Harpsichords
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-Beethoven: Sonatas for Piano and Violin, Jane Coop, piano;
Andrew Dawes, violin
-Countertenor duets and solos by Henry Purcell and John Blow: James Bowman and Michael Chance, counter tenors

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Los Angeles Times

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The Toronto Star

February 1 – March 7, 2002
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CONCERT PREP

Britten:
Three Suites for Violoncello Solo
Peter Wispelwey
Channel Classics CCS 17198

Britten: Cello Suites 1-3
Truls Mørk
Virgin Classics 7243 5 45399 2 3

Britten: Cello Suites and Sonata
Mstislav Rostropovich, Benjamin Britten
DECCA London 421 859-2

Two recent recordings of Benjamin Britten's complete works for solo cello are welcome additions to the available discography of these highly regarded but all too rarely heard masterpieces. All three solo suites were written for Rostropovich between 1964 and 1971, following closely on the Sonata for Cello and Piano and Cello Symphony which were also inspired by the great Russian cellist. With this in mind, all subsequent recordings must be measured against Rostropovich's classic 1968 Decca performance, marvelously remastered for CD release in 1989.

I'm pleased to report that both of the current releases pass muster with flying colours, but I'm at a loss as to what to recommend the savvy shopper do. Both the Norwegian Truls Mørk and Dutchman Peter Wispelwey bring a wealth of technique and experience to their interpretations, and they both seem to have made these pieces their own.

I first came to Wispelwey through his fabulous "period" performances of the Bach Suites, and I must confess that I found them even more convincing than those of his mentor Anner Bylsma. In contrast to this, I first became aware of Mørk's prowess through his recordings of modernists Crumb, Nordheim, Lidholm and Kodaly. It is perhaps because of this early experience that I expected to find Mørk a more convincing performer of Britten's work. It is with a certain chagrin that I report that no such easy choice presented itself. Wispelwey seems just as at home with modern repertoire and a modern instrument as he does in his "authentic" performances.

Both these recent discs offer extensive liner notes and a wealth of information about the works themselves. The Wispelwey disc, once we get over the bombastic biographical material, offers some genuine insights into the works through the eyes of the performer, and also includes some graphic examples from the scores. While Mørk relies on the expertise of a third party, the notes for the Virgin Classics release are even more thorough and are explicit about the debt to Rostropovich.

All three performances feature a marvelous acoustic, and kudos are due the Decca record company which has managed to transfer to compact disc the wonderful sound of the original Rostropovich recordings made at Snape, where the works were premiered during the Aldeburgh Festival in the 1960s. Both Mørk and Wispelwey include the Third Suite, written in 1971, which Rostropovich has yet to record. On the other hand, Rostropovich includes the first work Britten ever wrote for him, the Sonata for Cello and Piano, with the composer at the piano. A tough choice; the listener would be well served by any (or all) of these recordings.

David Olds

Concert Note: Both the music of Britten and that for the cello abound this month: Steven Isserlis will perform Britten's Third Suite (and the Third Suite by J.S. Bach) for Via Salzburg at Glenn Gould Studio on February 5; Clemens Ronijn states in the liner notes to the Wispelwey recording: "Those who deplore the small quantity of chamber music which Britten composed and consider him a more vocal composer should search in those very same vocal works for the perpetual chamber composer that Britten really was." To that end we mention that The Aldeburgh Connection will present A Britten Recital featuring Catherine Robbins and Colin Ainsworth on February 8; and for fans of the contemporary cello, the Continuum Contemporary Music Ensemble presents A Superfluity and Celebration of Cellos featuring Paul Pulford, Karl Toews, John Marshman, Roberta Janzen & others at the Music Gallery at St. George the Martyr on February 3.

Joe Trio
Set 'em up, Joe
CBC Musica Viva MVCD 1145

I can't ever recall seeing a CD before that managed to list Dvorak, Coltrane and Mick Jagger as the composers. Such is the versatility of Joe Trio.

On Set 'em up, Joe's thirteen tracks run the gamut from a straightforward piano/violin/cello trio (the Dvorak Dumka #6 & #2) to bizarre juxtapositions such as The Simpsons TV show theme combined with Till Eulenspiegel.

The majority of the arrangements on this CD are by violinist Cam Wilson. He has a knack for combining tunes and making them work, though some of the charts seem to work better than others. I think one of most successful arrangements is Orange Blossom Zorba, in which the theme from Zorba The Greek morphs into the classic fiddle tune Orange Blossom Special.

My favourite track on the disc is not one of the quodlibets, but rather the simple, straightforward and beautiful version of Jerome Kern's The Way You Look Tonight.

Those who would question Joe Trio's classical chops need only to listen to the two Dvorak trios. The playing is clean, precise and energetic. The group has been recorded well, though it sounds to me as though the dynamic range may have been compressed somewhat.

This disc is clearly not for the humour-impaired, but I'd highly recommend it for any friends you have wo claim to hate classical music. Hearing a piano trio playing Paint It Black might just get them hooked.

Merlin Williams

Concert Note: Joe Trio provides fun for the whole family in a "cushion concert" at Harbourfront's Brigantine Room on February 17, at 1:00.

NEW AND RECENT RELEASES

Sanctuary
Jeff Reilly, Peter Togni, Christoph Both
XXI CD 2 1419

It's not very often that I find myself able to agree with some, let alone all, of the promotional blurbs inside the cover of a CD. And let's face it - what good do they do there? You have to buy the disc just to be able to read them. In the case of this recording, I was amazed to find I actually agree with what is said.

Sanctuary is a trio comprising Jeff Reilly, Peter Togni and Christoph Both. Their music
is described as “Contemplative Improvisations”. Contemplative, yes. Soporific? No!

Jeff Reilly’s extraordinary bass clarinet playing captured my attention first. His use of the entire range of his instrument is astonishing. His technique is impressive, but never overshadows the musical content.

Christoph Both’s cello playing is a perfect mate to Reilly’s bass clarinet—impasioned sound and excellent facility, but always used in the service of the music.

Peter Togni shines on his solo Organ Improvisation on Veni Creator. So often organists are called upon only to improvise linking passages in church service. Togni’s three-minute improvisation is impressive in its imagination and colour.

Sanctuary’s website (http://www.sanctuaryconcerts.cjb.net) has mp3 files of two of the cuts from this CD for preview. It’s well worth visiting the site and listening to get an idea of what this wonderful recording is really like.

Merlin Williams

Russian Serenade
Martin Beaver; K-W Symphony/Chosei Komatsu
CBC Records SMCD 5209

Islamey: Borodin/Shostakovich/Balakirev/Khachaturian
Vancouver Symphony Orchestra/Brumwell Tovey
CBC Records SMCD 5210

None But the Lonely Heart: Russian Romances
Joanne Kolomyjec; Janina Finkelwoska
CBC Records MVCD 1144

If T.S. Eliot had been Canadian, February would have been the cruelest month. To while away the dreariness before Spring, CBC Records offers three discs dedicated to music from our sister hinterland, Russia. Too bleak, perhaps? As these releases prove, February is the perfect month for hibernating with the dark Russia of lore.

No existential angst rattles the ear on these three discs. Instead, we are treated to pure Romanticism: the delectable pain of the lovelorn soul on soprano Joanne Kolomyjec’s collection of Russian songs None But the Lonely Heart and on Russian Serenade, featuring violinist Martin Beaver and the Kitchener-Waterloo Symphony. Even from two composers who felt the full brunt of Communist censorship, Shostakovich and Khachaturian (on the Vancouver Symphony Orchestra’s Islamey) we hear only fanciful ballet suites.

While Shostakovich is decidedly more cosmopolitan (jazzy even!) with waltzes and a wild “galop,” the musical evocation of Russia’s multicultural, mythic past that characterizes Khachaturian’s suite from Gayane points to the true inspiration of most of the composers on these discs. When matters of the heart do not preoccupy them, they chase that elusive Romantic and Communist ideal: a national musical essence.

Amidst all this ethnic colour, Tchaikovsky (the most European of the lot), whose Opp. 26, 34, and 42 are pillars of Russian Serenade, comes off as the least appealing. Though exquisitely played, one can’t help but dismiss his compositions as incidental chestnuts of the violin repertory. Much more interesting are the two concertos. Glazunov’s is arch Romanticism; the rambunctious allegro sounds like a Hollywood western à la St.-Petersbourg. Though the subtle elasticity of this sprawling work seems to elude conductor Chosei Komatsu, there are isolated thrilling moments. Prokofiev’s No. 1 in D is
On Isti'mey, the VSO blooms with Bramwell Tovey. If the Shostakovich offers only briefly (but characterful) vignettes the remaining pieces are full-blooded and voluptuous. The title work whirls madly around a languorous intermezzo. And Borodin’s Symphony No. 2 spills the entire orchestra (brass especially!) in a sonic tidal wave.

Yet the most successful disc of the three to this reviewer is the intimate None But the Lonely Heart. Kolomyjec and pianist Janina Fialkowska, extraordinary musicians on their own, together delve into the melancholic heart of this increasingly popular repertoire. If an entire hour of Russian romances risks monotony, thank producer Neil Crory for shaping a recital disc of subtle variety. The enthusiastic finale of Tchaikovsky (who comes off much better here) and Rachmaninoff songs of Spring leaves the listener’s heart racing, but the lesser known contributions of Cui, Glinsky, and others are exquisite miniatures of love and longing.

Brian McMillan

Concert Note: The Toronto Philharmonia presents From Russia With Love on February 14 with music by Rachmaninoff, Rimsky-Korsakov and Borodin. On February 17 Orchestra Toronto performs music of Skoshekovich and Mussorgsky at 3:00. February 20 the North York Concert Orchestra presents Music of Russia with Khachaturian, Glazunov and Tchaikovsky.

From The Heart
Pat Labarbera
Justin Time Records JUST 163-2

This is Pat’s second outing for the Justin Time label - and they serve each other well. Jim West is to be congratulated for his commitment to good jazz and Mr. Labarbera can be relied upon to deliver the goods. The recording followed hard on the heels of a week at The Top O’ The Senator in Toronto, which gave the musicians the obvious advantage of playing together and getting comfortable with the material and each other. And, what a band! Pat’s brother Joe on drums, Rufus Reid on bass and George Cables on piano create just the right setting for Pat’s always interesting tenor playing. The compositions are mostly by Pat, with a couple of lovely contributions from Joe - (all those jokes about three musicians and a drummer go right out the window) - plus an interesting reworking of I Wished On The Moon and a seldom heard ballad, A New Town Is A Blue Town. This is a well-rounded selection of music that showcases the playing of an important contemporary saxophonist in the company of three individually significant musicians who, on this CD, come together and form a lovely cohesive group.

Jim Galloway

Chopin the Romantic: Piano Music Volume II
Alan Hobkins
Maestro Music Co. (Independent) MMC002

Chopin on Violin
Catherine Manoukian, Akira Eguchi
Marquis Classics 7 7471 81235 2 7

Chopin: Sonata, Polonaise brilliant, Fantasie-impro­promptu, Nocturnes, Valse
Thérèse Motard, Louise-Andrée Baril
Analekta FL 2 3142

Romancing Chopin
Toronto Sinfonietta; Matthew Jaskiewicz
Polish Canadian Society of Music (Independent) TAG-207

The Jamaican-Canadian pianist Alan Hobkins is a protegé of the late Chopin authority Mark Jablonski. This is his second album of Chopin selections, produced on his own label and expertly recorded by veteran technician Ed Marshall. Mr. Hobkins brings a welcome rhythmic vitality to this repertoire, which includes several Mazurkas as well as more familiar fare including a truly heroic rendition of the celebrated Polonaise in A-flat major. His command of the expressive rubato, the hallmark of the Romantic style, is never willful and always serves a coherent structural purpose. A Grand Huzzah to Hobkins for this exceptional album in a very crowded field.

Violinist Catherine Manoukian’s rich and vibrant tone is well seasoned with a sentimental portamento that seems curiously old-fashioned in one still so young. Her second album for the Marquis label, Chopin on Violin offers, among other items, a series of ten arrangements of various Chopin works by great violinists of the past. The most substantial and interesting of these bonbons is Sarasate’s version of the Nocturne Op. 27 No. 2. These expertly executed virtuoso showpieces are accompanied at a respectful distance by pianist Akira Eguchi.

Manoukian’s appropriation of Chopin’s one-of-a-kind Cello Sonata as the main course in her elegant recital strikes me as rather ill advised. To assume that one might blithely play this music an octave or two higher than was intended is inimical to the composer’s carefully considered use of registers. Fortunately, Analekta has released an excellent recording of the work in its proper form, in an outstanding performance by Canadian cellist Thérèse Motard. This is playing of tremendous finesse and exceptional sensitivity. Motard knows well when to withdraw and listen with reverence to the voice of her pianist partner, Louise-Andrée Baril. The disc offers as well some highly engaging performances of a half dozen duet versions of Chopin’s piano works.

Conductor Matthew Jaskiewicz conducts the Toronto Sinfonietta in Romancing Chopin, an ambitious album that brings together several exceptional soloists and a pair of Canadian composers in a tribute to Chopin’s continuing legacy. Ronald Royer, composer in residence with the ensemble, contributes three substantial works of his own as well as several arrangements of Chopin’s chamber works in performances by pianist Valerie Tryon, cellist Coenraad Bloemendahl, clarinetist Kate Royer and flutist Nora Shulman. Toronto native Alexander Rapoport weighs in with a suite of Five Mazurkas arranged for this twenty piece ensemble and his own hauntingly beautiful Variations on a Theme of Chopin, a work which
explores the rich harmonic vocabulary of the composer as seen through a kaleidoscopic filter of Brahms and Bartók. Though the performance of the Sinfonietta is uneven at times, exhibiting some ragged ensemble playing and less than optimal balance of the inner voices, this is still quite a fascinating release.

Daniel Foley

Concert Note: Violinist Catherine Manoukian is featured in recital at Music Toronto on February 21 at 8:00.

Telemann Chamber Cantatas & Trio Sonatas
Musica Pacifica with Christine Brandes and Jennifer Lane
Dorian 93239

This latest offering from the California-based Baroque ensemble Musica Pacifica, offers a focused but well-varied program featuring five cantatas from Telemann’s Harmonische Gottesdienst and its ‘Fortersetzung’ of 1731, and two trio sonatas from his Sonates Corellissantes of 1735.

Georg Philipp Telemann was perhaps the eighteenth century’s most prolific composer - if he were alive today he would likely be doing a roaring business in music for TV and film - but he is often regarded nowadays as someone whose music is more fun to play than to listen to. Though he certainly produced his share of 18th-century wallpaper music, he created many gems of chamber music, some of which are played here by this group of seasoned interpreters with significant individual and ensemble skills.

These performances combine great musicality with technical excellence, with elegant attention to details of articulation and phrasing. From the effervescence of Cantata 4’s Nicht una, mein nein to the wistful melancholy of Erguss dich zur Saibung of Cantata 33, this is clever and thoughtful music making which seems to have the best interests of the music at heart. The continuo playing is colourful and elegant French doubles, perfect for this repertoire. Given the many possible registration combinations of the two instruments, the sounds of the harpsichords never tire the ear (as is the case with many otherwise fine performances). The resultant sonorities range from delicate to almost thunderous - four 8 foot and two 4 foot registers make a glorious sound.

Hervé Niquet and Luc Beauséjour are both veteran professionals. Niquet is the founder of “Le Concert spirituel”, known for reviving many works not heard for centuries. Canadian Luc Beauséjour is a well-traveled performer on organ and harpsichord and is recognized as one of our foremost performers on period keyboards. These performances are worth it just to hear the energy and flash of these two remarkable musicians.

Den Clu

French Music on Two Harpsichords:
Boismortier, Dufay, Duphly, Leclair
Luc Beauséjour, Hervé Niquet
harpischords
Analekta fleurs de lys FL 2 3079

From the very first piece by Boismortier, a joyful romp that really kicks up its heels, these performances are characterized by a wonder-ful energy and incredible charm. The Dieupart suite is full of dances; the final gigue a treat. The Leclair sonata is light and airy, and Duphly, historically the latest of the four composers, exemplifies all the sophisticated charm of the late French baroque.

The pieces are all transcriptions of works for solo instruments and continuo arranged for two harpsichords: one improvises a right hand continuo part (as would be done in a sonata with violin) and the other plays the solo part. Where there would be two solo instruments and continuo, as in the Dieupart pieces, the players each take a solo part and share the bass notes.

The instruments used (built by Yves Beaupré) are versatile and elegant French doubles, perfect for this repertoire. Given the many possible registration combinations of the two instruments, the sounds of the harpsichords never tire the ear (as is the case with many otherwise fine performances). The resultant sonorities range from delicate to almost thunderous - four 8 foot and two 4 foot registers make a glorious sound.

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The Lord of the Rings
Ensemble Vents et Percussion de Québec;
René Joly
Disques ATMA Records ACD 2 2139

The evidence shown on this new release by the Ensemble Vents et Percussion de Québec leads to the irrational observation that if you take the strings out of symphonic music what you lose in subtlety and sobriety you gain back in simplicity and singularity of purpose.

Clear and unambiguous harmonies of the winds and brass are enlisted trustfully by Johan de Meij to evoke the range of moods found in The Lord of the Rings, which is the literary source for his forty-minute symphonic poem. If his objective is to compose popular music for the symphonic tradition, then his conservative and accessible language matched with a literary classic appear to be the right ingredients. However, in the larger scheme of things, there lingers a wish for something more earthly and dark, and far less tidy, when considering the subject.

Jan Van der Roost’s Spartacus follows the de Meij with another symphonic poem that succeeds and fails for similar reasons. Plainer melodies and livelier rhythms make for enjoyable listening but the sentimentality which smooths over the rougher edges of the Spartacus legend undercuts the chance for the music to have any profound impact.

A Barrie North Celebration by Canadian André Jutras closes the disc with more modest ambitions. In this case, upbeat fanfare music is given a very desolate and introspective middle section to offset expectations. The willingness to contradict and surprise distinguishes Jutras from the other more profiled composers on the recording who are weakened by their ambition to make life simpler than it is.

Darren Copeland

INDEPENDENT AND SMALL LABEL RELEASES

Cycle du son
Francis Dhomont
Empreintes DIGITales IMED 0158

Recollecting a sonic spirit that has evolved over 50 years of imagining, visioning and sensing, Francis Dhomont’s new CD “Cycle du son” takes us back to the roots of an unusual art form and returns us to the here and now, intact and enlightened. We are summoned by the jolt, forced to hear the distinctive characteristics of Musique Concrète of old before being led confidently into the present. After all, the first composition Objet retrouvé is a memorial to one of the inventors of the medium, Pierre Schaeffer.

Collectively the four compositions included here provide a sonic history of acousmatic art. The classic sounds are intertwined and juxtaposed with new inventions providing a palette of rich colours and dynamic tones.

Francis Dhomont, who divides his time between his native France and Canada, delicately weaves a kaleidoscope of sound objects, evolving fluidly and freely through a maze of juxtapositions and contrasts. From the waves of an ocean to the ripple created by a single drop of water he dramatically takes the listener through an experience that is both terrifying and serene. Dhomont’s skillful
resources do not end with capturing the sound objects themselves, however; even with such complex and dynamic sound material his attention to pitch relation and form leaves one firmly convinced of his mastery.

If I were asked to recommend a single CD to introduce one’s ear to the world of Musique Concrète, I would say “Cycle du son”. What Pierre Schaeffer revolutionized in France, Francis Dhomont continues to explore to new heights and this is a CD about which I can say without reserve, everything works.

Randall Smith

The Absolute Faith Orchestra
Patricia Wheeler and friends (Independent) PCWCDD01

This is an ambitious and largely successful undertaking on the part of saxophonist Patricia Wheeler, who is responsible for all of the compositions, lyrics and arrangements on this CD. The writing is adventurous and imaginative and Ms. Wheeler displays a broad range of colours and emotions on her musical palette. There is extensive use of the human voice as an instrument and lyric singer Cherie Marshall faces up to the challenge of the difficult material very well. In addition, the other musicians on the sessions are all musical colleagues with whom she has played in NOJO and other groups, a fact that, in part, accounts for the tightness of the ensemble playing and the ‘comfort level’ of the sound. If I have a small carp, it is simply that I would have enjoyed a bit more solo space for the horns, but then I’m probably prejudiced! Tracks that stay with me are Dr. Minerva, Texas and Junction 66 and I look forward to the next project.

Jim Galloway

MUSICWORKS 81 Balloons and Kazoos
Fall 2001, 64 page magazine, with CD (Independent) http://www.musicworks.ca

If you are seeking sonic breadth, with a bright telephoto view of the far edges of sound creation, welcome to “Musicworks”. Since pioneering the concept of a magazine with accompanying related sound recording, this quarterly journal has aimed to celebrate and disseminate new and contemporary music, sound art, song poetry, and electro-acoustic music, featuring articles by and about Canadian and international composers.

The current issue, “Balloons and Kazoos”, is described as “an exploration of the unfamiliar sonic potential of familiar objects”, and features recordings of the Nihilist Spasm Band, Judy Dunaway, Larry Polansky, Serge Provost, and Andres Lewin-Richter. Corresponding articles discuss the music of Ruth Crawford Seeger (by Polansky), Varese (by Lewin-Richter and alcds lanza), issues of time & musical time (Udo Kasemets), Montreal’s Trio Fibonacci (by Isabelle Pannequin), and a statistical analysis of the representation of women in music (Janet Danielson). Combined with the 15 pages of concert and CD reviews, Musicworks 81 makes for diverse, reasonably in-depth covering of music that is seldom heard elsewhere.

Commencing with the homespun improvisational anarchy of Nihilist Spasm Band’s Garbage Culture, the CD bursts through the amplifier with a perplexing, repellant, and charming exuberance. Judy Dunaway’s 3 short Fluxus-inspired pieces focus on using balloons as the primary sound-source, turning the usually playful balloon rubber into an unidentifiable, ravenous species of screeching animal. Serge Provost’s La pietra che canta, delicately performed with live electronics by the Fibonacci Trio, is an ethereal, relatively conventional, IRCAM-sounding work replete with reverberant reflections of the languid violin and cello lines. The CD ends somewhat anti-climactically, with 5 piano variations by Polansky and Lewin-Richter’s sparse soundtrack to the 1964 film Gondola Eye. As with most of the editions in the varied Music-works catalogue, # 81 is sometimes excellent, and sometimes rough around the edges, just as it should be.

Paul Steenhuisen

Timothy Sullivan: Golden Fire
Linda Maguire; Kathleen Brett; Duo Turgeon
Class X Discs cxD 001

Golden Fire, music by Timothy Sullivan is a disc of supernatural delights. Sandwiched between two song cycles on a ‘faerie theme’, is a piece simply titled Two Pianos. Marvelously executed by Duo Turgeon, it incorporates a shimmering minimalism but with ever-changing moods. At times the music floats in a dreamy suspension - at others it is jazzy and dance-like.

The first song cycle, A Magic Casement, is performed by soprano Kathleen Brett and mezzo Linda Maguire who are joined by piano duo Stephen Ralls and Bruce Ubukata, co-directors of the Aldeburgh Connection which originally commissioned this piece. The texts are a pastiche from a variety of poets on the subject of faeries, some playful, others exploring the darker side of creatures sometimes known to lure children into the deep forest. The piano accompaniment is wonderfully dark and insidious at these moments, while the women’s voices absolutely ring with mischief in the duet Faery Revels. Vocal ornamentation adds greatly to the supernatural quality of the music. In A Soft & Golden Fire medieval melodic elements are added to enhance the image of woods and timeless-ness. Sung eloquently by Linda Maguire, the texts by James Joyce deal with love and nature. The natural world is enhanced by harp (Sanya Eng) and flute (Robert Cram), particularly in Rain, a dreamy melancholic piece punctuated with irregular droplets splashed by the harp, set against a cheerful, bird-like flute. A fine disc to while away a dreamy afternoon.

Dianne Wells

Concert note: Linda Maguire is featured with baritone Greg Dahl in the Tallisker Players February 12 program The City is of Night. The Aldeburgh Connection presents A Briten Recital on February 8.

Humeur de facteur (The Maker’s Humour)
Yves Beaufre empreintes DIGITALes IMED 0160

This recording could not have fallen on more sympathetic ears. I share a profession with M. Beaufre (harpischord building) and also a life-long interest in electroacoustic music (and my son, Michael, is a composer in this genre).

The sounds that provide the raw material for these works were recorded in M. Beaufre’s harpsichord shop—the bumps, thumps, whirs, tappings, clickings, pluckings of harpsichords as work in progress. Some of the samples are musical, some are just sounds. The structure follows the form of a Suite (“Ordre”) of pieces by François Couperin, one of the brightest lights in the harpsichord world.

This is a very interesting genre as it draws composers from many musical styles, from rock to classical. The realization here is well crafted and it is evident that there is structure and development of the material. Six hours of recordings were made of the daily workings of the harpsichord shop and these sounds were processed and manipulated as computer samples. It is not music in the conventional sense, performed from a score on musical instruments by musicians. It does have thematic material and a kind of polyphony. There is exposition and development following classical forms. M. Beaufre speaks of working and assembling the parts into a whole, as he works the components for his harpsichords from carefully selected materials into the finished
instrument. Here we have the transmogrification of the physical workshop into an electronic one.

The title “Humeur de facteur” (The Maker’s Humour) is perhaps a pun on several levels, and an indication that this work is not to be taken too seriously. This is certainly not to everyone’s taste, but it is worth a hearing. It is clever, charming, and humourous.

Ben & Teddy
Ben Webster & Teddy Wilson
Sackville SKCD2-2056

The surfacing of previously unreleased performances by important players is always of interest and all the more so when it is musicians of the stature of Teddy Wilson and Ben Webster. This is material from a concert in Bern, Switzerland in May of 1970 when Teddy Wilson was still keeping up a hefty touring schedule and Ben Webster was living in exile in Europe. We can be happy that long-time enthusiast and catalyst, Arild Wideroe, had the good sense to bring them together on this occasion.

The first six tracks have Wilson accompanied by two very able and sympathetic musicians, bassist Isla Eckinger and drummer Peter Giger. This is vintage late period Teddy Wilson - fingers perhaps a little less nimble - but nevertheless dancing over the keys in his unmistakable fashion, like a Fred Astaire of the ivories. There is a breakneck-tempo Honeysuckle Rose and a little nod to his days with Benny Goodman and Lionel Hampton with a version of Flying Home.

The last five numbers provide a showcase for the breathy, sensual tenor sax voice of Ben Webster - In A Mellow Tone, Stardust, Sunday - all straight from what could be called Webster’s dictionary, and played with the passion that is synonymous with this man and his music. This welcome CD presents two giants in the informality of a live performance.

WORTH REPEATING

Mr. Rigoletto: My Life in Music
Louis Quilico
Analekta FL 23143

To Canadian opera fans, the names Louis Quilico and Rigoletto are practically synonymous, so often and so convincingly did the baritone portray Verdi’s famous hunchback. Not surprisingly then, the moniker “Mr. Rigoletto” headlines a disc released in honour of the singer’s 75th birthday. Since Quilico’s death later that year, “Mr. Rigoletto: My Life in Music” has stood as a fitting memorial to this great Canadian singer.

The disc contains several arias and mélodies, all culled from earlier recordings. Understandably, Quilico’s famous Verdi roles make up half the disc. To hear Rigoletto’s rage suddenly ebb to desperate pleading is testament enough to the baritone’s interpretive prowess. Contrast
this moment with Don Carlo’s bloodlust (La Forza del Destino) or Macbeth’s world-weariness, and the impression is magnified tenfold.

The French songs, recorded in 1998 with his wife Christina Petrowska, show a voice little marked by the passing years. Here Quilico paints in broad emotional strokes, but the selections by Duparc, Fauré, Ravel, and even Debussy stand up to this “operatic” approach.

Of greatest interest, however, are the live recordings that close the disc. Though less perfect (Quilico is often muffled by the orchestra), they offer exciting glimpses of Quilico in his prime and in less familiar roles: Lescaut from Massenet’s Manon is the most charming.

Weaknesses common to vanity projects do crop up here. The booklet is woefully incomplete, with several careless errors. And Schubert’s Ave Maria ends the disc on a rather maudlin note. Still, the voice that rings out over forty years is unstintingly generous. Strangely, Quilico recorded few complete operas; “Mr. Rigoletto” makes that lack even more painful.

Brian McMillan
HILARY HAHN

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STRAVINSKY
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Arcadi Volodos
solo piano works

Schubert: Sonata in E Major
Schubert: Sonata in G Major
Schubert-Liszt: Der Müller und der Bach

"He's incredibly exciting. Volodos has everything. Listen... and be amazed." -LA Times

On this new recital CD, Volodos captures the gentle whimsy and quiet elegance of the seldom-heard Schubert Sonata in E major. Volodos also performs Liszt's transcription of Schubert's dialogue song "Der Müller und der Bach" (one of more than fifty Schubert song transcriptions, Liszt published between 1839 and 1845).

Arcadi Volodos appears in concert
February 20 and 21, with the Toronto Symphony Orchestra at Roy Thomson Hall. For ticket information, contact 416-598-3375 or visit www.tso.on.ca

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Kids in the Hall's Mark McKinney makes his 'opera-lic' debut in the World Premiere Screening of

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Dan Redicon, librettist
Larry Weinstein, director

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• the North American Premiere of Dutch composer Michel van der Aa's Here (to be found)
• Claude Vivier's Bouchara

Special performance of Harry Freedman's graphic novel for Harry Somers for string orchestra

7:00 pm - 7:45 pm - Screenings of Bravo!FACT opera videos & pre-concert talk by composers

8:00 pm - Concert & premiere screening of Toothpaste plus more Bravo!FACT screenings

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the weekend
(Young Composers Festival)

March 1 & 2, 2002

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Join us... as Esprit brings 30 of Canada's brightest young composers together for a weekend of guest artist appearances, concerts, special performances, short films, & talks by cultural giants. Bring it on!

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Friday, March 1

7:00 pm - Short films produced by Rhombus Media, directed by Guy Maddin, Don McKellar & Jeremy Podeswa, plus electroacoustic music by Ariel Santana

8:00 pm - Concert
guest artist: Rivka Golani, viola

Music by Brian Current & José Evangelista, plus 2 Dutch films accompanied live by Esprit:

Helen Barbara - David Lammers, director; David Dronne, composer
Rhombus - Esther Evi Damen, director; Yannis Kyriakides, composer

Saturday, March 2

10:00 am - Open rehearsal - All welcome!

4:30 pm - "Out of the Box" - An exchange of ideas with talks by:

- Justice Louise Arbour, Supreme Court of Canada
- John Brotman, Head of the Ontario Arts Council
- Bram Buigse, Royal Netherlands Embassy Cultural Attaché
- Evelyn Hart, Prima Ballerina
- Arsinée Khanjian, Actor
- Composers Michael Colgrass, José Evangelista & John Rea

6:00 pm - Light buffet dinner

7:00 pm - Short films produced by Rhombus Media, directed by Atom Egoyan, David Cronenberg & Michael Snow, plus electroacoustic music by Mathieu Lafortaine and Pierre Alexandre Tremblay, and a screening of Portrait of Evelyn Hart

8:00 pm - Concert

Music by Paul Fehrner, Geoff Holbrook, Chris Paul Harmon & Paul Steenhuisen, plus Dutch composer Ron Ford with Unionville High School students
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Concertgebouw Orchestra

RICCARDO CHAILLY
conductor

HILARY HAHN
violin

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MON. FEB. 11, 8:00 PM  •  ROY THOMSON HALL

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